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THE PRACTICAL
DECORATOR
AND
ORNAMENTIST

FOR THE USE OF
ARCHITECTS, PRACTICAL PAINTERS, DECORATORS, AND DESIGNERS.

CONTAINING ONE HUNDRED PLATES IN COLOURS AND GOLD.
WITH DESCRIPTIVE NOTICES,
AND AN INTRODUCTORY ESSAY ON ARTISTIC AND PRACTICAL DECORATION.

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P R E F A C E.

Although numerous works on Ornament have been published during the past quarter of a century, there has not appeared a single one of an eminently practical character, containing a series of designs capable of being executed by the simplest means at the disposal of the Decorative Artist and Practical Painter—namely, stencilling. To meet this obvious want in the list of works on decoration the present book has been prepared. In the most important works on decoration hitherto published, the designs are either of a too elaborate character, or are executed in a style which calls for highly skilled labour in their reproduction; and in addition, they are generally so minute in scale as to be all but useless to the Practical Painter, who has neither the time nor the skill to develop and draw them properly to the scale he requires.

In a work suited for everyday use and reference, the practical man looks for a mass of carefully chosen material, properly developed and classified, accurately drawn, tastefully coloured, and in every way adapted to his ordinary needs; and, further, in which the designs are of such a size that he can at once judge of their character and suitableness, and readily and correctly enlarge or diminish them so as to answer the decorative work he has on hand.

In the present work, which is with confidence submitted to all who require help in decorative art, every endeavour, which a long experience dictates, has been made to avoid the obvious shortcomings and inconveniences of preceding publications. It is specially addressed to the practical man and designers generally, and their daily requirements have been steadily kept in view in the preparation and artistic treatment of the several hundred designs which are given on its one hundred Plates. The designs are rendered in the largest sizes practicable, compatible with the desire to give a multitude of examples.

To secure perfection of form and just proportions, all the designs have been drawn in full, and the utmost care has been bestowed on their reproduction. In addition to form, colouring has been most carefully studied throughout the work; and it is claimed that

in no other published work on the same branch of decorative art can such a refined and useful system of colouring be found. To secure the mat effect of decorative painting (freedom from gloss) a special process of printing has been adopted for the Plates. This gives the work a peculiar artistic value and beauty.

As the work is designed to be of lasting value, only the standard schools of decorative art are represented in its Plates. The purely modern and temporarily fashionable styles of decorative ornament have not been recognized. To have illustrated them would have materially reduced the permanent value of the work. The designs in all the styles represented are so developed and treated as to be suitable for the decoration of all ordinary classes of buildings, and for the ornamentation of articles of furniture and other objects of utility and beauty. Accordingly this publication addresses itself to the Architect, the Decorative Artist, the Practical Painter, the Modeller, the Stone Carver, the Wood Carver and Inlayer, the Cabinet-maker, the Potter, the Engraver, and the general Student of Ornamental Art.

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M. A. AUDSLEY.

LONDON, October, 1875.

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Let each Plate be followed by the notice that refers to it. Let both Plates and Notices form right-hand
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THE
PRACTICAL DECORATOR
AND ORNAMENTIST.

INTRODUCTION

THE aim of the present Work is essentially a practical one; and this aim has never been lost sight of in the progress of its execution. The work is presented on its one hundred Plates. In addition to matters of form and general treatment, the all-important element of colour has been carefully considered and developed, and the greatest variety, consistent with the refined systems of colouring adopted, has been given. It is in this matter of colouring that, perhaps, all the previously published English works on Painted Decoration most notably fail. The day for crude colouring and the violent contrasts which obtained a few years ago is fortunately past; and it has now been realized that effective and vigorous colouring, in works of decorative art, does not depend upon the lavish use of the primary and positive colours, nor upon the sickly contrasts of blues and pinks which were the prime favourites with a past master of a distinct school of decorative art.

HINTS ON COLOURING

It has been accepted as a truism that the lavish use of Green in the decorative art of any people was the invariable indication of its period of decadence. There may be reason in some cases for such a belief; but the conclusion, generally speaking, cannot be pronounced entirely correct; and it appears to have been born of the study of some peculiarly rich and isolated systems of decorative colouring, and of the long reign of that love for extreme contrasts and gaudy colouring which recently obtained in the artistic world. It is reasonable to suppose that the love of and direct reference to Nature would encourage the Decorative Artist to use greens with unsparing hand in his ornamental works, and to introduce them of a dangerous purity and brilliancy, and doubtless this reference to natural colouring did so affect the artistic mind in some instances. On the other hand, we observe, in the purely decorative works of the people who, above all others, are keen observers and lovers of nature, no excessive use of green, and no preference for the

prevailing natural shades of the colour. We allude to the Japanese. In the best and most artistic efforts of this nature-loving people a singularly low-toned and refined system of colouring obtains, perfectly harmonious and satisfactory. They certainly introduce a bright red in large masses in their lacquer work and in the decoration of their temple buildings, but here we have, not green, but its complementary colour: and as such buildings are usually surrounded by the richest vegetation, the wisdom of using red in their external decoration is manifest. We can safely recommend the study of Japanese colouring to the European Decorator, only warning him to avoid such late and objectionable examples as those specially produced for the western markets, and executed with the crude pigments imported into Japan by European dealers.

GREEN.—Although green is not a primary colour, it is, in its brightest shades, a very assertive one, and, accordingly, calls for considerable skill and taste in its introduction in decorative art. It may be accepted as a rule that bright green, such as one finds it in fresh grass and in the generality of young leaves, is altogether inadmissible in painted decoration, and most certainly the common use of such a green would mark a vitiated taste and a decided art decadence. The same remark applies to several of the unmixed pigments which modern chemical research has placed at the Decorator's disposal. Nothing, for instance, can guarantee the use of such pigments as Emerald green and the lighter Brunswick or Chrome greens in their pure form.

The greens used for decorative painting should invariably be compounded by the Artist to suit the work on hand and the position they are to occupy. The mode of lighting and the distance from the eye will greatly modify the effects of greens, and, indeed, all colours used in decoration; accordingly no rule of universal application can be given for the preparation of colours.

Greens generally suitable for the Decorator's use may be produced in great variety. Good tints are obtained from a mixture of Lamp black and Chrome yellow lightened to any desired extent by Flake white. Such tints are valuable when very quiet colouring is aimed at. Richer greens are obtained from Prussian blue combined with Yellow ochre. Orange chrome, Raw umber, Raw sienna, or Burnt sienna. All the greens so produced may be lightened and brightened by the addition of Lemon chrome, or lightened by Flake white only. All the tints so obtained are suitable for the Decorator. Further valuable tints can be procured by the addition to the above of Light red Venetian red, Vandyke brown, and Burnt umber. All the greens given on the Plates of the present work are good guides for the Decorative Artist.

Speaking of green, Field, in his "Chromatography" remarks: "Green, which occupies the middle station in the natural scale of colours and in relation to light and shade, is the second of the secondary colours. It is composed of the extreme primaries, *yellow* and *blue*, and is most perfect in hue when constituted in the proportions of *three* of yellow to *eight* of blue of equal intensities;* because such a green will perfectly neutralize and contrast a perfect red in the proportions of *eleven* to *five*. Green, mixed with orange, converts it into the one extreme tertiary, *citrine*; and, mixed with purple, it becomes the other extreme tertiary, *olive*; hence its relations and accordances are more general, and it contrasts more agreeably with all colours than any other individual colour. It has accordingly been adopted with perfect wisdom in nature as the general garb of the vegetal creation. It is indeed in every respect a central or medial colour, being the contrast,

* Field here speaks of green as presented in the scale of chromatic experiments, not as a colour suited for decorative art.

compensatory in the proportion of eleven to five, of the middle primary, *red*, on the one hand, and the middle tertiary, *russet*, on the other; and, unlike the other secondaries, all its hues, whether tending to blue or yellow, are of the same denomination. These attributes of green, which render it so universally effective in contrasting of colours, cause it also to become the least useful in compounding them, and the most apt to defile other colours in mixture; nevertheless it forms valuable semi-neutrals of the *olive* class with *black*, for of such subdued tones are the greens, by which the more vivid hues of nature are contrasted; accordingly the various greens of foliage are always more or less semi-neutral in colour.*

When greens are used as grounds for decorative painting, they are almost invariably laid on uniformly; but when they appear in the ornamental designs, in leaves or other suitable members, they may frequently be in graduated or broken colour. If the ornament is being grounded-in or entirely executed by stencilling, the Decorator has only to provide himself with, say, three shades of green, harmonious in themselves, and three brushes, applying each to different parts and softening the shades into each other according to his taste. This treatment is highly effective, and may be mastered with a little practice†

BLUE—Blue is the most retiring of the primary colours; indeed, in its most refined and agreeable shades, it may be considered the most retiring and diffusive of all the colours with the exception of purple and black. Blue alone possesses in an extreme degree the quality technically designated *coldness*; and it communicates this quality more or less markedly to all colours into which it enters. All blues require a strong light to develop their brilliancy, appearing neutral and dead in weak or declining light. This is a fact the practical Decorator should never overlook. Blue enters into combination with yellows and orange tints, producing a great variety of greens; in combination with red and crimson it produces purple and violet tints, and it is the prime colour or *archeus* of neutral black, and the semi-neutral slate colour.

Blue is one of the colours which has long furnished a fertile field for the mistakes of decorative painters; and perhaps the introduction of certain cheap pigments, notably that known as "French ultramarine," has done more than anything else to corrupt the artistic taste in this direction. Our advice to the Decorator who values his reputation as an artist, is to eschew entirely this objectionable pigment, and to adopt such tones of blue as he finds in our Plates, not one of which has any trace of French ultramarine in its composition.

The two most valuable families of blues for decorative painting are the green-blue and the slate-blue families. The purple-blue family can seldom or never be used with perfectly successful results. The test of a really good decorative blue is the manner in which it stands admixture with white in any proportion. All good blues, whether inclining to the green or the grey scale, produce beautiful tints, whilst retaining their respective characters, when reduced or lightened with white; such is not the case with French ultramarine, or any of the purple-blues.

Of all the blue pigments suitable for ordinary decorative painting, Blue ochre is the most permanent, and Prussian blue the most generally useful. The former pigment is by no means easily procured. Speaking of this colour, Field remarks "Blue ochre is

* "Chromatography," of George Field. 4to. London, 1835. p. 124

† The difficulty and great expense attending graduated painting have rendered it impossible for this class of decoration to be shown in the Plates of this Work.

a mineral colour of rare occurrence, found in Cornwall, and also in North America, and is a *sub-phosphate of iron*. What Indian red is to the colour red, and Oxford ochre to yellow, this pigment is to the colour blue; they class in likeness of character—hence it is admirable rather for the modesty and solidity than for the brilliancy of its colour. It works well both in water and oil, dries readily, and does not suffer in tint with White lead, nor change when exposed to the action of strong light damp or impure air.' This is certainly a pigment which the Decorative Artist should do his utmost to procure. There are several other blues of considerable value, such as Antwerp blue, Blue verditer, Cobalt blue, and Intense blue (refined Indigo). From these, and the two more useful pigments previously noted, many charming tints may be compounded by the addition of greens, yellows, black, and white. The Decorator may safely refer to the colour schemes presented by the Plates of this work for guides in the matter of blues adapted for decorative painting of almost all ordinary degrees of richness.

As a general rule, when blues are used for large surfaces, such as ceilings, or the panels of ceilings, or grounds for wall decorations, they should incline to the green rather than to the slate or grey scale. The introduction of yellow or green imparts a certain transparency and brightness, altogether inoffensive, which counteract the retiring and absorptive nature of pure blue, and all the shades of slate-blue. In many positions, where light is weak and uncertain, the Decorator may find it necessary to introduce a green-blue of considerable brightness, which, when viewed at the usual distance of the eye, will appear a quiet and cool colour. The success of a decorative work largely depends on the care and skill with which the Decorator has modified and scaled his colours to suit the places they occupy. A blue on a lofty and badly-lighted ceiling, and another on a panel close to the eye, may seem to be identical in tone and character, whilst in reality they are entirely different in scale and intensity. The colour in the distant position being many degrees lighter and brighter than that closer to the eye and in better light.

RED.—Red, as Field correctly remarks, "is the second and intermediate of the primary colours, standing between *yellow* and *blue*; and in like intermediate relation also to *white* and *black*, or light and shade. Hence it is pre-eminent among colours, as well as the most positive of all, forming with yellow the secondary *orange* and its near relatives, scarlet, &c.; and with blue, the secondary *purple*, and its allies, crimson, &c. It gives some degree of warmth to all colours, but most so to those which partake of yellow. It is the archæus, or principal colour, in the tertiary *russel*; enters subordinately into the two other tertiaries, *ultrine* and *olive*; goes largely into the composition of the various hues and shades of the semi-neutral, *marrone*, or chocolate, and its relatives, puce, murres, morello, moedore, pompadour, &c.: and more or less into *browns*, *greys*, and all broken colours."

Red is a potent element in harmonizing other colours, and in reconciling such discordant colours as blue and green. The Decorative Artist, whilst he keeps the value of red steadily in view, must exercise great care and judgment in the selection of its tone and hue. Pure reds, of which Vermillion may be accepted as the normal representative, can only be very sparingly introduced in well-lighted situations. In shade, or in place indifferently lighted, bright reds or scarlets may be used with good effect, for under such circumstances they lose all their brilliancy and assertiveness. It has been found that bright reds, almost orange in hue, become dark and low-toned when applied to the hollows of mouldings, some distance from the eye, and viewed in strong light.

Crimson-reds are more useful to the Decorator than pure reds, or those which incline to the scarlet or orange scale; but crimsons are best when employed alone in graduated or analogous shades, or when used as grounds for gold ornamentation. The most useful and harmonious reds are those known as Etruscan, terra-cotta, and brick reds, in which browns and tawny-yellows enter largely. The best and most pleasing tones of these mixed reds are to be seen throughout the Plates of this work, in harmonious association with both analogous and contrasting colours. All reds of the Etruscan and terra-cotta class produce useful tones when darkened by black or lightened by white.

The most serviceable red pigments are Vermilion, Light red, Venetian red, Indian red, and the usual Lakes. The last named are not permanent or trustworthy under ordinary conditions, but cannot well be dispensed with in the preparation of crimsons or crimson-reds. All these pigments form useful tints in combination with White-lead or Zinc white. The Vermilion forming a fine family of salmon tints. Pinks formed of the lakes and Zinc white are agreeable, but of very small value in decoration. The association of pink and blue was at one time favoured by certain Decorative Artists, but the contrast is essentially weak, and frequently offensive to the artistic eye.

YELLOW.—Pure yellows, like pure reds, are to be very sparingly used in association with contrasting colours; but may under special circumstances be employed alone in two or three degrees of intensity. Of the pure yellows the lighter and medium Chromes may be accepted as the best representatives. All these stand reduction with white, producing charming tints. The other yellows, represented by the Ochres and Siennas, with or without an admixture of white, afford a choice family of colours for the use of the Decorative Artist. The tawny-yellows and gold-colours, into which browns and greens enter, are amongst the most refined and retiring of all the decorative yellows. From all the above-mentioned yellows very pure and useful buffs may be formed by the liberal addition of white.

Field correctly remarks: "In a warm light, yellow becomes totally lost, but is less diminished than all other colours, except white, by distance. The stronger tones of any colour subdue its fainter hues in the same proportion as opposite colours and contrasts exalt them. The contrasting colours of yellow are a purple inclining to blue when the yellow inclines to orange, and a purple inclining to red when the yellow inclines to green, in the mean proportions of *thirteen* purple to *three* of yellow, measured in surface or intensity; and yellow being nearest to neutral white in the natural scale of colours it accords with it in conjunction. Of all colours, save white, it contrasts black most powerfully

The yellow pigments most commonly used by the Decorative Artist are the Chromes, varying in tint from a bright lemon to the deepest orange, the Ochres, including the ordinary Yellow Ochre, Oxford Ochre, Roman Ochre, and Brown Ochre, Naples Yellow, Lemon Yellow, and Terra di Sienna, both raw and burnt.

BROWN.—In the descending scale, all the yellow-browns will be found of great value in decorative painting, frequently imparting a steadiness and artistic sobriety to polychromatic schemes which purer and brighter colours fail to do. Of the browns which are of a red character, more or less decided, we have already spoken in our brief notes on the reds. Chocolates and chestnut-browns are valuable decorative colours, and form pleasing families when darkened with black or lightened with white. Two shades of chocolate with black and gold form a refined and harmonious combination, the chocolates,

of course, largely predominating. It must be observed that of all the colours of medium intensity, browns are the most retiring and absorptive of light; and, accordingly, when used in conjunction with blues, greens, and other more assertive colours, they should not be dark; unless, indeed, the entire colour scheme is pitched in a deep and specially low key. Many examples of the use of browns, in polychromatic colouring, are furnished by the Plates of this work.

Field remarks. "The first of the semi-neutrals is Brown, which, in its widest acceptation, has been used to comprehend vulgarly every denomination of dark broken colour, and, in a more limited sense, is the rather indefinite appellation of a very extensive class of colours of warm or tawny hues. Accordingly we have browns of every denomination of colours except blue; thus we have yellow-brown, red-brown, orange-brown, purple-brown, &c.; but it is remarkable that we have, in this sense, no blue-brown, nor any other coloured-brown, in any but a forced sense, in which blue predominates; such a predominance of a cold colour immediately carrying the compound into the class of gray, ashen, or slate-colour. . . . The term *brown*, therefore, properly denotes a warm broken colour, of which *yellow* is the principal constituent; hence brown is in some measure to shade what yellow is to light, and warm or ruddy browns follow yellows naturally as shading or deepening colours.

Although, as Field correctly says, there is not such a colour as a blue-brown, there is a useful series of browns into which green enters more or less largely, such as are to be seen in the changing foliage in autumn. These tints are of the highest value to the Decorative Artist, especially when associated with greens in graduated colouring.

Purple-browns are good colours for the grounds of panels, wall dados, or spaces of limited dimensions, on which diapers or powderings of lighter shades of the same colours or in gold are to be executed.

The brown pigments most commonly used by the Decorator are Vandyke Brown, Burnt Umber, Bistre, and Sepia, the last more sparingly than the others. The browns which are most serviceable in ornamental painting are those which are formed by the admixture of two or more pigments. The pigments generally used for such a purpose are numerous; but the following may be named.—The special browns just mentioned Raw Umber, Raw Sienna, Burnt Sienna, Deep Chrome Yellow, Indian Red, Vermilion, Light Red, Dutch Pink, Red Ochre, Yellow Ochre, Burnt Roman Ochre, Venetian Red, Colcothar, Brunswick Greens, Prussian Blue, Lamp Black, and White Lead or Zinc White.

PURPLE.—Although, as we have remarked, purple-browns are useful colours for decorative purposes, especially in large masses for grounds on which diapers or powderings are to be executed in lighter colours or gold, it must not be supposed that Purples, more or less pure, can be used with equal safety. As a leading colour in decorative painting, purple is not much used; and it is to be hoped that it will never become a favourite with the Decorative Artist. When brightly lighted, pure purple cannot be said to be displeasing to the eye, and purple and gold produce a rich contrast. But when badly lighted, and in all artificial lights of a yellow character, purple becomes very objectionable. Hay remarks "Purple lies next in series to red, of which colour and blue it is composed, in equal proportions as to power. In this state of intensity it forms the proper contrasting or neutralizing colour to pure yellow. The two primaries of which it is compounded are its melodizing colours. Although red be one of its component parts, it is not a positively warm colour, and is very retiring in effect:

being also the darkest of the secondary colours, it bears the nearest relation to black or shade, as its contrasting colour, yellow, does to white or light. From these qualities, purple is a pleasing colour to the eye, in which respect it is second only to green. In its combination with green it produces that soft and useful tertiary colour called olive, or blue-hue, and with orange, the most powerful of this class, russet, or red-hue. Purple has, like the other compound colours, various tones, but these are bounded in its approach towards red by crimson, and towards blue by indigo. Its tints have also popular names peculiar to themselves—such as lilac, peach-blossom, and several others. But we may remark that the tints of purple are of very limited use in decorative art.

All the best purple pigments are of an expensive character, and can very seldom be employed by the Decorative Artist. He must accordingly rely on pigments produced by the admixture of blue and red pigments. All that is essential in this matter is to be careful that the pigments used are not chemically at variance and injurious to each other. A perfect admixture is necessary to produce a satisfactory pigment, and this is best done by grinding the blues and reds together. Chemists have recently added to the small list of purple pigments, but the new colours must be used with caution.

No rules or even definite hints can be given for the compounding of purples, for, as we have said in speaking of greens, the mode and the strength of the lighting and the distance from the eye will greatly modify the effect and appearance of all purples. The Decorator should invariably test such colours on the work before proceeding to execute the final painting. In compounding purples in which richness is aimed at, it will be found necessary to use one pigment—red or blue—of a more or less transparent character. Two opaque pigments give a dull and lifeless purple; producing, however, some valuable tints when lightened by the addition of white.

RUSSET.—After treating of purple we naturally are led to consider its most important relatives—Russet and Olive. Russet is the middle tertiary colour; its immediate constituents being purple and orange. Red is the predominating colour in russet, the other primaries being subordinate. In both purple and orange red exists, so in the tertiary now under consideration there is a much larger proportion of it than of the blue of the purple or the yellow of the orange. Russet is practically a deep and subdued red, and a colour of considerable value to the Decorative Artist. It produces in combination with white an agreeable family of tones. Russet can incline either to purple or orange according to the proportions of these secondaries used. When inclined to the purple its contrasting colour is a deep green, into which orange enters; and when inclined to the orange its contrasting colour is a subdued blue inclining to gray.

Field truly remarks: "Russet partakes of the relations of red, but moderated in every respect, and qualified for greater breadth of display in the colouring of nature and art; less so, perhaps, than its fellow-tertiaries in proportion as it is individually more beautiful, the powers of beauty being ever most effective when least obtrusive; and its presence in colour should be principally evident to the eye that seeks it, not so much courting as courted."

Although some of the dull red pigments, notably those derived from iron, incline to a russet colour, it is almost invariably necessary to form russets, required for decorative purposes, by the combination of three or more pigments. No difficulty attends the production of a russet colour if the simple fact that it is composed of the three primaries, red, yellow, and blue, with the red in excess, is borne in mind.

OLIVE.—Olive is the tertiary formed from purple and green. Blue is here the predominating colour, the other primaries being subordinate. In both purple and green, blue exists, accordingly, in olive there is a much larger proportion of it than of the red of the purple or the yellow of the green. Field says: "Blue is in every instance the archeus or predominating colour of olive, its perfect or middle hue comprehending SIXTEEN of blue to FIVE of red and THREE of yellow; and it participates in a proportionate measure of the powers, properties, and relations of its archeus: accordingly, the antagonist or harmonizing contrast of olive is deep orange, and, like blue also, it is a retiring colour, the most so of all the colours, being penultimate of the scale, or nearest of all in relation to black, and last, theoretically, of the regular distinctions of colours."

Olive and all its tints are of the greatest value to the Decorative Artist, being the most subdued and retiring of all the greens. There are no olive pigments of any use to the Decorator, and accordingly he must rely on mixed pigments. Olives may be compounded by mixing purple and green, or by adding to blue a smaller proportion of red and yellow, or by adding orange to blue until the required colour is obtained. Olives are also obtained by adding yellows of different intensities to a cold or blue black. Olive lightened by white produces a useful series of tones.

CITRINE.—We may practically conclude these brief remarks on the colours best adapted to the Decorator's use by a few words on the third tertiary colour, Citrine, produced by union of the two secondaries, orange and green. In both the orange and green, yellow exists, accordingly, in citrine the predominating colour is yellow. Field remarks: "Citrine, according to its name, which is the name of a class of colours, and is used commonly for a dark yellow, partakes in a subdued degree of all the powers of its archeus, yellow; and, in estimating its properties and effects in painting, it is to be regarded as participating of all the relations of yellow. The harmonizing contrast of citrine is a deep purple, and it is the most advancing of the tertiary colours, or nearest in its relation to light."

The only two pigments which partake of the true character of citrine, and which are of great use in decorative work, are Raw Umber and the so-called Brown Pink. The latter, being a vegetal lake, is, however, fugitive, especially when mixed with White Lead. Such being the case, the Decorator should rely almost entirely on mixed citrines, taking a yellow and adding sufficient blue and red to produce the tint desired. Of course much will depend upon the tints of the pigment used; and in the generality of cases it will be found desirable to add some pigments of a modifying and refining character to produce a perfectly satisfactory citrine. Lightened with white, a pure citrine produces a valuable series of tones.

It is quite unnecessary to say anything in detail respecting the extremes, Black and White, for they are of very limited although clearly defined use in polychromatic decoration. White is sometimes valuable in small quantities, but rarely in its pure form along with pronounced colours. Black forms an admirable ground for rich colours and gold; and in this office it frequently appears in characteristic works of Japanese art.

LIST OF RELIABLE PIGMENTS

Suitable for the use of the Decorator, and which are practically permanent; not being liable to change under the action of light or shade, pure or impure air, oxygen or sulphuretted hydrogen, nor by the action of lead or iron.

WHITE . . .	{	Zinc White.	GREEN . . .	{	Chrome Greens.
		Tin White.			Terre-Vert.
		Barytic White.			Cobalt Green
		Pure Pearl White.			
YELLOW . . .	{	Lemon Yellow.	ORANGE . . .	{	Orange Vermilion.
		Yellow Ochre.			Orange Ochre.
		Oxford Ochre.			Jaune de Mars.
		Roman Ochre.			Burnt Sienna
		Raw Sienna			Burnt Roman Ochre.
		Vermilion.			
RED	{	Light Red.	BROWN . . .	{	Vandyke Brown.
		Venetian Red.			Raw Umber.
		Indian Red.			Burnt Umber
		Red Ochre.			Antwerp Brown.
		Madder Lakes.			Bistre
BLUE . . .	{	Blue Ochre.	BLACK . . .	{	Ivory Black.
PURPLE . . .	{	Purple Ochre.			Lamp Black
		Madder Purple.			Mineral Black
					Frankfort Black.

LIST OF LESS RELIABLE PIGMENTS

Suitable for the use of the Decorator, but not so reliable or permanent as those enumerated in the preceding list

WHITE . . .	White Lead.	RED	The Lakes
YELLOW . . .	{	GREEN . . .	{
BLUE . . .	{	ORANGE . . .	{

In the above lists the names of the recently introduced pigments have been omitted. Their value has hardly been established, and their commercial names are for the most part fanciful and sometimes inappropriate.

PREPARING DECORATIVE DESIGNS

AR-2

TRANSFERRING AND EXECUTING THEM.

There are two modes of painting by which decorative designs, such as are presented on the numerous Plates of the present work, may be executed on walls or other surfaces. The first is the more artistic, more tedious, and, accordingly, the more expensive mode; namely, that in which the free hand and brush are alone employed to paint the designs, which have previously been outlined on the wall, by tracing or pointing. The second is the more expeditious and less expensive mode; namely, that in which stencil plates and stencil brushes are used, and in which any previous outlining of the designs is unnecessary.

In executing the decorative designs by the hand method, that is with the free brush, considerable skill is required, not for the simple laying on of the colours or paints, but in giving that artistic freedom and character which impart a charm to hand painting, which no stencil process can attain, however carefully conducted. The unavoidable differences of intensity in the colouring, which follow every fresh charge of the brush, impart a softness and artistic feeling to the general effect which should be sought for rather than avoided. In cases where decided effects of this character are desired, the artist should provide himself with two or more tones of each colour, applying them and blending them as his taste directs. The great expense of graduated chromolithographic printing has rendered it impossible to show the charming effects of such broken or graduated colouring on the accompanying Plates.

Broken or graduated colouring is quite as valuable in decorative work executed by stencilling as in that done by the free brush. This fact does not seem to be generally known, judging by the usual treatment of stencilled work. It would appear to be the impression in the minds of the generality of Decorators that the chief beauty and merit of stencilled ornament is its flatness and uniform colour. So much, however, is the reverse of this the case, that rich ornamental designs executed in perfectly flat and uniform colours hardly ever fail to present a hard and inartistic effect. There are certain designs, notably those of the fret or geometrical class, which are perfectly suitable for uniform colouring, but the generality of flowing, scroll-work, and floral designs appear at their best when skilfully rendered in broken colours.

In free brush work it is not always necessary to have a separate brush for each tone of colour used, especially if the tones vary but slightly, for the use of a single brush, charged alternately with two tones, often secures peculiarly soft effects. In stencilling, however, a separate brush for each tone of colour is almost imperative. Much time is saved, and

the necessary blending of tones can easily be done by overlapping lightly as each brush is used.

Whether free brush work or stencilling is to be resorted to by the Decorator, the same preliminary processes connected with scheming and preparing the decorative designs must be followed. In cases where large surfaces are to be decorated, such as walls or ceilings, and designs of some complexity are to be used, the Decorator should lay down on paper, to a uniform scale, the outlines of all surfaces and details which are to receive ornamentation; a scale of one inch to the foot may be accepted as generally convenient. On these outline drawings he should carefully scheme his decorations, marking all leading divisions, compartments, and other features; and indicating the positions and dimensions of all details, such as bands, borders, crestings, corner ornaments, centre-pieces, and powderings. When this has been done, the artist may proceed to design the patterns required for the several portions of the work, preparing the more important designs, or those which are best calculated to mark the style and spirit of the entire composition, first. When these are done, he may proceed to design the minor features, such as bands, borders, and crestings, being careful to make these accord with the more important features previously executed.

At this point it may be well to define the difference between a band and a border, and the true nature of a cresting. A border is a design or simply an arrangement of parallel lines which surrounds or incloses a space or field of any form, and acts as a framework to it; it may accordingly be horizontal, vertical, inclined, circular, or curved in any manner. An *of a border may be a simple line, or a series of parallel lines, or a series of lines, which should be inclosed within parallel lines, and which may be placed horizontally, vertically, or diagonally on a plain or patterned wall-surface, around columns, across ceilings, or indeed on any portion of a building.* Its office, strictly considered is simply to divide a surface, or to separate two differently treated surfaces. Bands are useful features for relieving large surfaces covered with uniform patterns, either diapers or powderings, and when light and open in their treatment may be used for the decoration of plain wall-surfaces. A cresting is a description of border which can only be used horizontally or diagonally. It must always appear as the completion of the surface treatment which is below it, to which it serves as an artistic finish. The surface on which the cresting is executed should invariably be of a plain colour, otherwise it would be necessary to execute it on a plain band of colour, and add an upper dividing line. A cresting is always most effective when it seems to blend a richly patterned surface into a plain or uniformly tinted one.

The wall patterns, whatever their designs or treatments may be, will group themselves under two classes of ornamentation, namely, diaper-work and powdering. Diaper-work includes all patterns which are connected by certain general lines or details, or spring from some continuous feature, or which repeat so closely together as to produce an even distribution of pattern and ground, and, accordingly a uniform effect of colour. Powderings, on the contrary, are devices of a distinct and independent nature, repeated at regular or (as is common in Japanese decorative art) irregular distances, and which are not connected together by any linking or continuous feature. The only description of repeating patterns which may, at first sight, appear to belong to neither of the two great classes above described, are those which were great favourites with the decorative artists of the middle ages, and are commonly known as "brick" or "masonry patterns." Strictly considered, however, these are diaper patterns; their severe system of division is only a distinguishing difference of treatment from the more usual classes of diapers; and even this severity may be largely

neutralized by combination with flowing lines. Such a method is illustrated by the pattern given on Plate XXXVII. Other treatments by which the severe horizontal and vertical connecting lines are rendered somewhat less conspicuous than usual in the simpler "brick patterns," are presented on Plates LXVIII, LXXVI, and LXXXVIII.

The selection of the designs appropriate for the different spaces of the walls and for different parts of a building is a matter which requires careful consideration and study on the part of the Decorative Artist, and that not only with the view of avoiding a disturbed and disjointed effect, by want of true sympathy between the several decorative features and details, but also with the view of obtaining a correct and pleasing balance of colour.

When the designs have been completed, the next step to be taken is the careful preparation of the working drawings or cartoons from which the pounces or stencils are to be produced. These cartoons should be drawn on separate sheets of tough paper, large enough to contain each of the designs, or sufficient of them for correct repetition, and the necessary keys of their registration. Vertical and horizontal guide-lines should be accurately drawn through the centres of the patterns, to render their adjustment or register on the walls, or other surfaces, a matter of ease and certainty. Copies can be taken from these cartoons by tracing or pricking. For ordinary work, especially if it is of considerable size, the pricking process is perhaps the most expeditious and convenient. When a full-sized drawing is to be so transferred to other sheets, which are to serve as pounces or stencils, it should be laid on a board covered with thin felt, with two or three sheets of moderately thick and very tough paper between it and the felt-covered board, and fixed firmly at the corners and edges with drawing-pins or ordinary tacks. Then, with a strong needle, fixed in a convenient handle, all the outlines of the design must be carefully pricked through the several sheets of paper, care being taken to hold the needle vertically in the process of pricking, so that the lines of the design may not in any way be distorted. To insure that the needle pricks may vary according to the nature of the design and the dimensions of its details. They should be in all cases sufficiently close together to render it easy to reproduce all the lines correctly. If the pricking is carefully executed much time and trouble will be saved in the long run. The drawing may now be laid aside for reference, and the pricked sheets used either for pouncing or for the preparation of stencils. When used for the latter, the outlines, indicated by the pricked holes, should be carefully gone over with a pencil, and all the ties, required to hold the different portions of the stencil together, should be drawn in. A stouter and tougher paper is required for stencils than for pouncing sheets, because as a general rule more is cut away than is left. For small and delicate stencils, the choice of a paper is a matter of great importance. A tough and clean-cutting hand-made paper answers well under ordinary usage; but there is a thick Japanese paper, which may sometimes be procured in this country, which is far superior to anything made elsewhere.

When the design has been carefully drawn on the stencil paper and the necessary ties marked, the paper should be brushed over with French polish, or a thin varnish of shell-lac dissolved in spirits of wine. This should be applied to both sides of the paper so as to permeate its substance. Just before the varnish has become quite hard the cutting should be commenced. This is best done by a knife with a short, pointed blade, upon polished plate glass, sufficient pressure only being employed to cut cleanly through the paper, without in any way marking the surface of the glass. A little practice will make all this easy. After the design has been cut out, the paper must be several times

varnished on both sides, so as to make it impervious either to water or oil. When the varnishing is complete and so far dry as to have lost all stickiness, the stencil should be allowed to harden between paper and under a moderate pressure. By so doing, the finished stencil will be perfectly flat and suitable for the most careful work. It may be pointed out here that certain papers expand somewhat in the process of varnishing; and that they do so in different degrees, according to their nature and the quality of the varnish used. For work demanding the greatest accuracy a proper allowance should be made in the drawing for this expansion. To arrive at a correct judgment in this matter it is necessary to mark two points on a piece of unvarnished paper, and keep, on another strip of paper, an exact record of their distance apart. Then after having fully varnished the former piece of paper and allowed it to become quite dry, test the degree of expansion by comparing the distance between the points thereon and the original distance recorded on the strip of unvarnished paper. Use should be made of the information so gained in setting out the designs for stencils.

For large and bold designs it is probable that so great a degree of accuracy may not be necessary, but thus the Decorative Artist must decide according to circumstances. When the surface to be stencilled is large, and several stencils will be necessary, it is best to use the original stencil, which may be called the key or mother stencil, only for the production of the working stencils; transferring from it so many prints on prepared papers as may be required, and cutting them in the manner already described. By this means the original stencil is secured from injury.

When several colours are to be applied in different portions of the design, it is desirable, if not imperative, to prepare so many stencils as there are colours, each one having only the portions cut out which belong to the colour in question. To secure perfect register throughout the entire series of stencils, a complete key or mother stencil, as before mentioned, should be used; from which the same number of prints may be taken as there are colours in the design. Accurate register is secured by this easy method, and any injured stencil may be readily replaced. Each stencil must have several small pieces belonging to the other colour or colours cut out to serve as register marks these must be as distant from the chief cuttings of the stencil as possible, so as not to render the process of stencilling too difficult. When it is impossible to have these register marks or openings sufficiently distant, small shields or flaps of varnished paper should be attached to the stencil, and hinged with tape or thin parchment so as to fall over the openings after the stencil has been adjusted to the portions previously stencilled.

Designs which are to be executed entirely by stencilling, should have as many natural ties as possible, that is, ties which do not require subsequent filling-in by hand. In polychromatic stencilling, the different colours should be clearly separated by lines of the ground, as shown in the Plates of this work. In cases where stencilling is only resorted to for grounding-in the design, which is to be completed by free brush work, the working stencils need not leave any ground spaces between the different colours.

Other materials have been used for stencils when the position of the surface to be operated on and the dimensions of the design rendered paper inconvenient or altogether unsuitable. The best material for ordinary work is thin zinc, which is easily cut with the proper tools, and which is sufficiently stiff to support itself in any position.

Stencils can be conveniently fixed either to a surface of wood or plaster by strong needles. Zinc stencils are best fixed by thin awls attached to small wood knobs.

If the patterns are to be painted by hand with the free brush, they must be transferred to the walls or surface to be decorated by pouncing. For this process one of the pricked sheets, already described, must be taken, and the vertical and horizontal register or key lines drawn upon it. These lines should be so placed as to render the accurate adjustment of the design a certain and easy matter. Then the surface to be decorated must be laid out or divided by a system of vertical and horizontal lines in strict accordance with the lines drawn on the pricked sheet. The lines on the surface are readily transferred by a chalked cord, in the manner usual with Decorators. The pricked sheet is then laid against the wall or other surface, and fixed in position by strong needle-points or awls, as above described. The pricked lines of the design must now be rubbed over briskly with a muslin bag containing some finely-ground charcoal, chalk, or Indian red, until enough of the powder has found its way through the holes, and clearly marked the outlines on the surface beneath. The sheet is then moved onward to the position required for the repeat of the design, accurately adjusted to the register lines, and pounced as before.

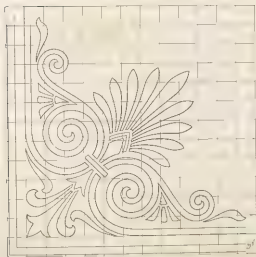
The outlines having been transferred to the wall, the Decorator may proceed to ground in the several portions of the design with the colours decided upon, and subsequently complete the painting by shading, outlining, &c.

In cases where tracing is to be preferred to pouncing, as in small designs or those which have not to be repeated, it is not desirable to prick the original drawing, as it can be employed directly for the purpose, or a working tracing can be taken from it. The paper used for tracing should be tough and thin, and its back should be well rubbed over with Armenian bole or black-lead. The design must be fixed in its place, in the manner already directed, and its outlines gone over firmly with a blunt agate style. On removing the paper the design will be found distinctly traced on the wall or other surface. All the processes are so simple and well known that it is unnecessary to go into further detail in this place.

DRAWING AND MODIFYING DESIGNS

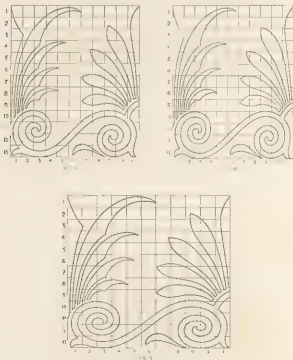
Only a few words will be necessary on this subject, and those may be practically confined to directions for enlarging, diminishing, and modifying the designs presented in the present work.

To enlarge any design, it is advisable to make an accurate tracing, on ordinary tracing-paper, and subsequently divide the tracing by crossing lines, at equal distances, forming a series of perfect squares. Fig. 1 may be looked upon as this divided tracing ready for use. It will be observed that there are thirteen divisions in both directions, forming one hundred and sixty-nine squares. Now, the draughtsman, having decided the dimensions of the required enlargement, will divide his space in exactly the same manner into one hundred and sixty-nine squares, and proceed to draw the enlargement, filling in, square by square, the outlines as found in the small tracing. Fig. 2 shows an enlargement of Fig. 1, completed according to this simple and ancient process—a process used by the ancient Egyptian artists.



When a design has to be reduced, the same divided tracing is used; the draughtsman has only to divide his smaller space into the same number of squares, and fill them in as already directed.

There are many occasions when it is necessary to slightly alter the proportions of a design, so as to bring a repeat into some space, either too large or too small for a correct



repeat in the normal proportions. Usually only a slight modification is necessary and desirable; and only certain classes of designs lend themselves to such a treatment. In the accompanying three diagrams, Figs. 3, 4, 5, the method for producing both the horizontal contraction and expansion of a design are shown, the vertical dimension remaining constant. Fig. 3 shows the normal design, divided into thirteen divisions, vertically, and eleven

divisions, horizontally, and presenting one hundred and forty-three perfect squares. Fig. 4 shows the design in a somewhat contracted form, drawn on an arrangement of divisions which are narrower on the horizontal line than they are on the vertical. The spaces between these lines are no longer perfect squares, as may be readily seen.

A similar method is adopted in expanding the design, as is clearly indicated on Fig. 5. Here the divisions on the horizontal line are wider than those on the vertical line, and, accordingly, the spaces between them are parallelograms. In all the diagrams the same number of spaces obtain, and the divisions are the same size on their vertical lines. By this very simple method it is quite obvious that any suitable design may be modified in its horizontal or vertical dimensions at the pleasure of the artist.

HINTS ON THE USE OF THE DESIGNS

GIVEN IN THIS WORK.

Although to the skilled Decorative Artist all hints respecting the many uses to which the numerous designs presented in this Work may be put will be quite unnecessary, yet to a large majority of persons such hints will doubtless prove of value and interest.

The series of designs given are arranged in Sections, each of which, with the exception of the concluding one, comprises designs of a special style of ornament. These Sections may with advantage be briefly described before the utility of the various designs they comprise is entered upon in detail.

The first section, consisting of twenty-two plates, comprises a series of designs developed from ancient Greek models; carefully composed and drawn so as to be suitable for modern use, either for the decoration of buildings or for the ornamentation of articles of utility and beauty. The great number of fine architectural structures which have been and are being erected in the Classic styles, renders such a section, devoted to ornament suitable for such structures, absolutely necessary in a practical work on decoration like the present. In the section under consideration, Greek ornament has been more exhaustively treated than in any work previously published, and for the first time has an attempt been made to bring this beautiful school of decorative ornament within the reach of the practical man and within the sphere of his daily labours. The designs in this and, indeed, in every other section, have a twofold intention—Firstly, a decorative one, in which colour is an essential element; and, Secondly, a purely ornamental one, in which form only is essential. It is obvious, therefore, that all the designs given are equally useful to the painter or he who deals with flat surfaces only, and to the ornamentist who sculpts, carves, engraves, or inlays his ornamentations.

The second section, consisting of fifteen plates, furnishes a series of designs forming an appendix to that given in the preceding section. The style of ornament has been designated Neo-Grec, or New Greek, to indicate its free and modernized character and the source whence its chief motives have been derived. In this free style, suggestions from other schools of ornament are allowed or encouraged, so far, at least, as they do not clash or interfere with the fundamental principles of its chief motives. Hence one may find on

the one hand a co-mingling of Egyptian forms and features, and, on the other, a leaning towards mediæval and early Renaissance mannerisms. Neo-Grec ornament, as a creation of modern times, is well adapted to the decoration of a very large class of buildings of a semi-classic character or style of architecture, ecclesiastical and domestic.

The third section, consisting of twenty-two plates, comprises a series of designs carefully developed from mediæval models, as presented by the remains of Gothic decorations in churches in England and France. The designs are adapted for the ordinary decoration of churches, public buildings, and dwelling-houses erected in the Gothic styles; they present the true spirit of ancient work without any of its crudity and extreme quaintness. In the colouring of the designs great care has been taken to secure force combined with repose. Refinement has been secured by the adoption of mixed and low-toned colours and by the sparing use of gold. Probably no school of decoration is more independent of the effect of gold or gilding than the true Gothic.

Whilst it would be impossible to give, in a series of twenty-two plates, anything like a complete grammar of Gothic decoration, an attempt has been made in this work to furnish the practical man with such material as he is most likely to require, and to supply the decorative artist and designer with motives and models from which they can construct and develop original designs in true style and character.

The fourth section consists of ten plates, and presents a series of designs of great suggestive value for decorative work generally. No distinct school of the Renaissance has been followed, for the small number of designs which could be given in a work covering so great a range of ornament rendered the adherence to any single school undesirable. The aim has, accordingly, been to furnish a small but useful series of practical designs suitable for the decoration of buildings in the Free Classic, Italian, and the modern styles derived from the several Renaissance schools. As great a variety of treatment as was found possible has been given, so that the designs might serve as suggestions for the development of other designs, according to the needs of the decorative artist. Most of the designs given in this section are suitable for the ornamentation of furniture by painting or inlaying.

The fifth section, consisting of ten plates, is devoted to the illustration of characteristic Japanese decoration and ornament. No practical work on coloured ornamentation could be considered as approaching completeness unless it conveyed some distinct ideas relative to this interesting school of Oriental art. In no work hitherto published has such a useful and practical series of designs in the Japanese style been given as that which appears on the ten plates of this section. It is probable that the designs will very seldom be used for architectural decoration, but they may be resorted to for the decoration of articles of furniture, with pleasing effect.

The sixth section consists of ten plates, and comprises a series of designs of a conventionalized floral character. All the designs are highly suitable for the decoration of dwelling-houses and other buildings which have no pronounced style of architecture. From the designs given the practical decorator will find little difficulty in developing others, introducing the same or other floral forms as circumstances may dictate. The most suitable and refined systems of colouring have been adopted in the plates, and as great a variety as possible of polychromatic treatments have been given.

The seventh, and concluding section, comprising eleven plates, presents designs for borders, bands, centre-pieces, and powderings not strictly belonging to the styles of

ornament illustrated in the six preceding sections, and flat, polychromatic renderings of architectural details in the Mediaeval and Neo-Grec styles

THE DECORATION OF WALLS AND VERTICAL FLAT SURFACES.

The principles which should guide the Practical Decorator in selecting and arranging the patterns and decorative features for the polychromatic ornamentation of the interior walls of a building are few and simple. The most important rule to be observed is this:—No ornamental feature, or disposition of ornamental features, should be adopted which will tend to interfere with the architectural treatment of the portion of the building to be decorated; but, on the contrary, every portion of the polychromatic decoration should be devised and disposed with the view of accentuating and enriching the architecture. As we have said in a previous work on decoration, "True architectural decoration is an integral part of architecture, and should grow out of it, assisting its expression and beautifying its constructive elements

In the decoration of wall-surfaces, their flatness and solidity must be recognized, and no decorative treatment should be adopted which will destroy the appearance of either; accordingly, all shading or shadows which may give the effects of relief or depression must be avoided in whatever decorative designs are applied

Wall-surfaces which extend from a floor to a ceiling or roof admit of several artistic treatments, which, in the generality of cases, are suggested by the architectural features which are associated with them. Doors, windows, recesses, pilasters, arches, horizontal mouldings, &c., have frequently considerable influence in pointing out the proper treatment of the adjacent and separating wall-surfaces. Every accomplished decorator recognizes this fact, so it need not be enlarged upon here. As a general rule, when the vertical surface of a wall is not greatly interrupted or broken by openings or projecting architectural features, it may, appropriately, be divided horizontally into two or more spaces of unequal height. That nearest the floor should be kept as solid in design and quiet in colour as possible, serving as base or foundation for the lighter and richer ornamentation which may be applied in the higher space or spaces. In work of a simple character this foundation space may be covered with a uniform colour, unrelieved by any ornamentation; whilst in work of a richer class it may have some set form of diaper, or a simple, bold powdering stencilled upon it, and executed in a colour either darker or lighter than the ground, as taste and the lighting of the wall may direct. When a firm, foundation-like effect is aimed at there is, perhaps, no treatment more appropriate than that commonly known as the "masonry" or "brick pattern." Representative illustrations of this are furnished on Plates XXI., LI., and LII. The designs on the second and third of these plates may be executed in colours lighter than the grounds: this is sometimes desirable when the ground colour is very dark. When a very rich and at the same time a reposeful effect is desired, an elaborate design, such as that presented on Plate XXI., may be adopted and executed in one, two, or three shades of the ground colour. Illustrations of the treatment suggested are given on Plates XX. and XXXVII.—patterns suitable for the " dado " or lower space of a wall. The colouring may be reversed if preferred, that is, the designs may be executed in shades lighter than the ground colour

When patterns of a heavier and simpler character are desired, diapers similar to those

given on Plates LXXII. and LXXIII. may be used. On Plate LXXXI. are given four fret diaper designs which are suitable for dado decoration, when executed in shades darker or lighter than the ground colour.

Whether the lower wall-space be painted in a plain colour or ornamented with diaper-work, as above suggested, it must be separated from the wall-space above by a border or band of some description. The design of this border should harmonize with that of the lower space when it is ornamented, but when the lower space is plain and the upper space is ornamented, the border should harmonize in style with the latter. In the matter of colour, the border should serve as a connecting link between what is below and what is above it. There are, certainly, some exceptions to this rule; but it must be left to the taste of the decorative artist to decide when the rule should be departed from. There are numerous designs given in the plates of this work which are suitable for the bordering of both plain and ornamented dados; but we may fulfil the aim of the present article by pointing out the designs (not the colourings) which may be used with the diaper patterns above mentioned. With the Greek diapers on Plates XX. and XXI. the borders given on Plates II., III., IV., and V. may be associated, those of the fret class being the most suitable under ordinary conditions. The Neo-Grec diaper on Plate XXXVII. may be bordered with the fret borders on Plates II. and III., or, when the wall space over is of a plain tint, with the crestings on Plate XXV. The Medieval wall-patterns presented on Plates LI. and LII. may be associated with such borders as are to be found on Plates XXXIX. and XLI. With the Japanese diapers on Plates LXXI., LXXII., and LXXIII. may be used the characteristic borders on Plate LXX.

Although powderings may be used for the enrichment of dados or lower wall-spaces, they are not by any means so satisfactory as diapers or connected designs. Powderings require for their satisfactory display surfaces of considerable extent in proportion to their size, and dados of moderate height, which admit of only three or four repetitions of the device in the vertical direction, are not favourable fields. When powderings are used for dado decoration they should be very simple in design and small in size, and should be repeated as closely together as is consistent with good taste. When the lower wall-space is of eight or ten feet in height, as in halls and apartments of very large dimensions, the chancels of churches, &c., it may be decorated with a heraldic or symbolic powdering, or, indeed, any device of an appropriate character. When great richness of effect is desired the powdering may be executed in gold on a dark ground, after the fashion of the examples given on Plate XCII. Examples of heraldic powderings are furnished on Plate XCIV. All these are regular powderings, but on Plates LXXV. and LXXIX. are given studies for two irregular powderings, after the characteristic fashion of the Japanese decorators. In the construction of a powdering of this class circular devices are to be preferred, although they are by no means imperative. The rosettes given on Plates XXXI., LXV., and LXXX., or designs of a similar nature, may be used after the Japanese fashion. Perhaps of the two classes of powderings, the irregular is the more suitable for dados and spaces of small dimensions. This is reasonably accounted for by the facts that there is no forced disposition of the ornaments, and that the eye never seeks to count the number of repetitions. An examination of Plate LXXV. will make our meaning plain.

In the decoration of the general wall-surface above the dado or so-called foundation space, almost an unlimited variety of treatments may be resorted to; but we shall confine

our remarks to the four representative ones which call into use the designs furnished by the present work.

The most simple and often the most pleasing treatment is that which employs a partial use of ornamentation to relieve a plain surface of some agreeable tint, usually, although not necessarily, light and low in colour. When the foundation space has been finished in any of the manners we have touched upon, and it has been decided to leave the wall-space above it for the greater part of a plain colour, a tall cresting of a decidedly vertical character may be introduced with good effect. This treatment serves to enrich the wall just where it would appear most naked—immediately above the pronounced dado-border—and to carry the feeling of solidity or weight of colour in the dado gradually upwards until it dies away into the plain and lighter wall-space above. Examples of such vertical crestings are given on Plates XXXVI. and LXXXV. These may be executed from two feet in height upwards, according to the height of the wall-surface. When the walls are too low to admit of tall crestings, such designs as are given on Plates XXVI. and LXXXIV. may be used with good effect.

In instances where a decidedly horizontal treatment is aimed at, or is rendered necessary by the existence of architectural features which do not admit of a vertical one, the wall-surface may be relieved by several bands, executed in colour of suitable intensity to produce the result required. Such a banded treatment may be resorted to in the decoration of large wall-surfaces, commonly met with in the aisles of Romanesque and Gothic churches, when an all-over pattern is undesirable or too expensive. A band may appropriately be carried at the springing line of the window and other arches, and will serve as a support for any decoration carried round the arches. In such a marked decorative treatment it must be borne in mind that both form and colour should always be used to accentuate or express the best forms of the structure to which they are applied. Decoration must always be so used as to aid the eye in recognizing the constructional features of the building; or where decided architectural features are absent, and little or nothing more than plain wall-surfaces appear, it should be so applied as to compensate for their absence, and to serve as a link or harmonizing medium between the few architectural features and such plain surfaces. In the matter of colour, the predominating tints must serve to aid the leading forms and the best proportions of the building. These rules should never be neglected by the decorator.

When a more uniform or evenly distributed effect is desired than those obtained by the tall cresting or the repeated horizontal bands, resort may be had to powderings. By this style of decoration a large expanse of wall-surface may be agreeably relieved, and in any desirable degree of force and richness. Whilst it is advisable, in the decoration of a dado by powdering, to keep the powderings small and simple in form, it is by no means necessary to confine the designs used for the decoration of large wall-surfaces within any such restricted limits. It is, however, true that, as a general rule, simple forms are the most satisfactory in all classes of powderings; for not only are they quickly realized by the eye, but they admit of a tolerably close disposition without assuming any likeness to a diaper pattern. Powderings admit of the easy introduction of symbolic or heraldic devices and monograms, which may be suggested by the nature or uses of the building, or by the armorial bearings or name of the owner. Symbolical designs and the monograms of the sacred name are highly suitable for the decoration of church walls; and these may be produced in richer colouring

than is generally desirable in domestic buildings. In the latter, the most satisfactory treatment, perhaps, is that in which the powderings appear in a darker shade of the ground tint. Horizontal bands may occasionally be introduced on wall-surfaces, decorated by powderings; but they are only necessary or advisable when they are called for by windows, arches, or other architectural features.

When a wall-surface is divided into panels by horizontal and vertical mouldings or painted borders, the inclosed spaces may be appropriately enriched with a powdering; but the styling or surface outside the panels should be left plain, or decorated with a pattern suitable for long and narrow spaces. Designs of the classes given on Plates VII. and XCI. are adapted for style decoration. The two designs on the latter Plate may be used both horizontally and vertically, only requiring a corner design. Rosettes repeated at reasonable distances apart, also form a good style decoration, although they require very cautious using with powdered panels.

Omitting all mention of pictorial or figure decoration, with which we have nothing to do in the present work, we come to the richest form of purely ornamental wall-enrichment—namely, diaper-work. The varieties of diaper-work are almost countless, accordingly only a very few representative classes can be alluded to here.

When a severe architectural treatment of large upper wall-surfaces—plain or broken into by windows, arches, doors, &c.—is aimed at, there can be no better form of diaper adopted than that already described as the brick or masonry pattern. Examples suitable for such wall-surfaces are given on Plates LI., LI., LXVIII., LXXVI., and LXXXVIII. Along with these horizontal bands can be introduced with good effect. No richer designs than the five given on the Plates need ever be used, but ones of much greater simplicity will, in the generality of cases, prove quite as satisfactory. A very favourite pattern, used by the mediæval artists in their ecclesiastical and domestic decorations, consists of single horizontal and vertical joint-lines, with a single small rosette or flower in the centre of each stone. The design given on Plate LXXXVIII. may be simplified by omitting the stalks and leaves and the semi-rosette from which they spring, and by stencilling the rose (slightly larger) in the centre of each stone.

Next in order of design of a severe character come those diapers which are formed by diagonal or curved lines, leaving lozenge or shell-shaped spaces to be filled with some light ornamentation. Representative examples of these diaper patterns are given on Plate LIII. More elaborate and closer treatments of this class are furnished by Plates XXII. and LXXXIX. The last is of an emblematic character, suitable for chancel or sacristy walls. Designs of this class hardly favour the introduction of horizontal bands, their treatment showing a decided vertical tendency.

Another description of vertical wall-pattern is illustrated by the designs given on Plate LIV. When used of large dimensions, these designs may be considerably lightened in their structure and details.

The most elaborate as well as the most varied wall-patterns are those diapers derived from old textile fabrics. The great expense attending the production of such patterns on large surfaces of wall by hand, and the fact that they are found in great profusion in paper-hangings, militate against their general adoption in painted decoration. But simple treatments, such as are shown on Plate LVI., may be used when diapers of the class are desired. These few remarks practically cover the subject of diaper wall-decoration as contemplated in the present work.

We now come to the consideration of the upper division of the wall, or the so-called frieze. This portion should be decorated in such a manner as to complete or terminate, in an upward direction, the general ornamentation of the wall. Such being the case, its treatment should be that suitable for a cresting. Designs which have an apparent horizontal motion, such as those based on a running or flowing scroll, are obviously unsuitable for frieze decoration, yet how frequently is this class of design used by decorative artists who are only half educated in their art. The designs given on Plates XVIII, XIX., and XLIV, indicate the treatments most appropriate for frieze decoration. In all these it will be observed that verticality is the leading motive. In Plates XVIII. and XIX. there is an absolute feeling of repose, but in the design given on Plate XLIV. there is a certain feeling of motion, checked by the interlacing of the scrolls, and turned into the true feeling of a cresting by the vertical treatment of the most pronounced features of the design. The designs furnished by Plates XXV. and LXXXIV are also true frieze treatments; and furnish the decorator with suggestions for the correct treatment of conventional and floral forms for frieze ornamentation. When the frieze is deep, it is always desirable to so proportion the ornamentation as to leave a considerable space of plain surface above the design, as shown on Plate XLIV. The designs on Plate LXXXIV. have not sufficient plain surface if used as frieze patterns. Every frieze design should have some band or arrangement of lines along its lower edge, to serve as a base for the ornamentation over, and as a line of demarcation between the general wall-surface and the frieze. The colour of a frieze may be of the same family as that of the wall under, but lighter; or it may be grounded with an entirely different tint, of a more transparent and retiring character than that of the rest of the wall.

In church decoration, friezes are not appropriate, unless the building is Classic in style and has lofty and plain walls. In Gothic churches, when the walls are finished by projecting moulded cornices of wood or any other material, nothing in the shape of a cresting is necessary, and the wall-patterns may be continued close up to the lower edge of the mouldings. When, however, it is considered desirable to carry the wall-pattern only a certain distance upward, and to leave a plain space between it and the cornice, a cresting of some sort is called for. If the wall-pattern is of the "masonry" or "brick" class, and of a severe character the best description, as well as the most architectural and characteristic form of cresting is the battlemented, specimens of which are furnished by Plate C. The simpler designs given may be used on the top of a wall-surface where there is no cornice, or where there is simply a flat cornice-board or slightly projecting wall-plate belonging to an open timber roof. Designs of small cresting ornament, suitable in ecclesiastical work, are given on Plate LVII.

THE DECORATION OF PANELS

In the ordinary everyday duties of the Practical Painter, there is no class of decoration so frequently called for as that of panel ornamentation. Panels are met with everywhere in the humblest and the most ambitious essays of the wood-worker. The smallest cottage furnishes numerous panels which lend themselves to the Decorator's skill, and it is to be regretted that that skill is not more frequently called in to add its charm to the humblest apartments; and to spread the love of beautiful form and colour amongst those who at present hardly know what beautiful form and harmonious colouring mean.

The simplest panel treatment consists of a framework of lines, the inner line running into corner ornaments. Plates XXXIV., XXXV., XLVI., and LXIII. furnish designs for such corners, in various degrees of elaboration, and suitable for panels of different dimensions. When the panels are very large, or when they assume the form of wall spaces, surrounded by mouldings or painted styling, corners of more elaborate design may be used, such as the eight given on Plates VIII and LXXXVII. As this style of panel ornamentation is commonly known, we need not enlarge upon it here. The next style, in grade of richness, is that in which the ornamentation is concentrated in the lower portion of vertical panels and in the ends of horizontal ones. The four designs presented on Plate XIII. are suitable for tall and narrow vertical panels in which no inner surrounding lines are introduced. Figures 1 and 2 may be applied to long horizontal panels, although they are by no means so suitable for this purpose as the special designs given on Plate XI. The most artistic treatment for the ends of narrow horizontal panels is illustrated by Figures 1 and 2, on the latter Plate. In the case of vertical panels of moderate width, more elaborate designs are necessary, especially as it is advisable, if not absolutely requisite, for the designs to extend the entire width of the panels. Two studies for this treatment are given on Plate XXVII. From these the next step is to designs which ascend a considerable distance into the panel and become absolute panel compositions, proportioned to the space they adorn. Six suggestive treatments are given on Plates XII., XIV., XXVIII., XXIX., XLIII., and LXVI. The treatment on the first Plate illustrates how horizontal bands may be introduced at bottom and top of a panel. Those on Plates XIV and XXVIII show the introduction of simple corner and intermediate pieces along with the main compositions. The designs on Plates XXIX. and XLIII. have the inner of the border-lines intimately connected with the ornamentation; whilst that on Plate LXVI has its composition entirely free from the framework. When panel decoration is desired of very light character, a central device may be adopted, of small size, in proportion to the field of the panel, the panel being either with or without a framework. Suggestions for such a central device are given on Plate XCIII.

When panels are square, circular, or octagonal they are frequently ornamented with designs which radiate from a centre, and which fill the entire fields. This is almost invariably the case in the panels or coffers of flat or waggon ceilings. Designs for the decoration of square panels are given on Plates XVI., XXXII., and LXII. When the panels are of small size, or when they are of moderate size placed a considerable distance from the eye, such designs as are furnished by Plates XLVII and LXXXIII. are appropriate. Bold and simple treatments of this class are often very effective. Designs for the decoration of octagonal panels are furnished by Plates XV., XXXIII., and LXII. With very slight modifications, these designs can be used for circular panels. A design for a large circular panel is given on Plate XVII. Very small circular panels may be decorated with simple rosettes, such as are given on Plates XXXI. and LXV.

Panels, both vertical and horizontal, may be decorated with diaper-work and powderings; but panels so treated lose much of their individuality—they seem as if cut from a large piece and inserted in the styling. An all-over treatment after the fashion of Japanese art is much more artistic and satisfactory than ordinary repeating diaper-work. A suggestion for a horizontal panel in Japanese style is given on Plate LXXXVIII. Irregular powderings are also more satisfactory for panel decoration than regular ones. The Japanese decorative artists have always recognized this fact.

THE DECORATION OF MOULDINGS AND PROJECTING SURFACES.

Mouldings when of small dimensions, or when they are composed of a number of small members only, are seldom decorated with any description of ornament, harmonious arrangements of plain tints being found sufficient for the purpose of imparting a decorative character to them. When a quiet effect is desired, tints analogous to those which obtain on the surrounding surfaces should be used; but when the mouldings require accentuation, both contrasting and analogous tints may be introduced, with some of the salient members gilded. In cases where mouldings form connecting links between surfaces of different colours—as in the cornices of rooms where the walls and ceilings are of different tints and bear decorations executed in different colours—their members, from the lower to the upper, should be so treated as to lead the eye by a pleasing chain of harmonies from one surface to the other.

In mouldings in which large cavettoes, fasciæ, ovoloes, or ogees appear, ornamental patterns may be used with good effect. For the decoration of horizontal cavettoes such designs as Fig. 2, on Plate IV, the foliage portions of the designs on Plate XXVI., the lower and upper designs on Plate LX., the scroll-work portions of the designs on Plate XXV., the scroll-work portion of the upper design on Plate XXIII., and the lower designs on Plates XL and LVII. may be used. The designs enumerated are all of simple vertical character, the most appropriate in all cases for the decoration of horizontal cavettoes. A much greater freedom can be taken in the decoration of both horizontal and vertical fasciæ. Any designs suitable for cavettoes are applicable to horizontal fasciæ under general conditions. A large proportion of the designs which are appropriate for wall-bands and borders are also suitable for fascia enrichments; accordingly, the Plates presenting designs for such bands and borders may be consulted for fascia decoration. Fret patterns, such as those presented on Plates II., III., and LXX., are highly appropriate; and, for vertical fasciæ the designs given on Plates VI., VII., XXX., LXXXVI., and XCI. may be consulted with advantage. For the decoration of ovoloes and ogees, designs such as those given on Plate I. should be used. In Figs. 1, 2, 3, 4, and 7 the bead-and-reel ornaments should be omitted, or executed on a flat fillet or surface adjacent to the ovolo or ogee. The designs on this Plate are drawn as they should be executed on a flat surface, with the view of giving the effect of the carved enrichments from which they have been derived.

For the decoration of large coves which extend between two horizontal mouldings, such designs as are given on Plates XVIII., XIX., XXV., XLIV., LXXXIV., and LXXXV. may be adopted. Although these designs are specially designed for flat surfaces, their peculiar treatment renders them highly suitable for the decoration of large coves.

THE DECORATION OF CEILINGS AND TIMBER ROOFS.

Owing to the great variety which obtains in the architectural treatment of ceilings and open timber roofs, it is only possible in a Work like the present to furnish a few hints of general application. To adequately treat of such a wide branch of polychromatic decoration would require an entire book of much larger dimensions than this.

In the preceding division we have briefly treated of cornices and coves, those

architectural features which serve to connect, or soften the rectangular junction between, a vertical wall and a flat horizontal ceiling, we may, accordingly, now confine our remarks to the flat ceiling which extends between the upper members of the cornice.

The simplest and at the same time one of the most pleasing treatments of a perfectly flat ceiling is that which embraces straight border-lines, corner ornaments, and a central rosette or some other radiating design. In ordinary everyday decorative work, a hundred of ceilings of this simple type will be executed for one of any other ornamental class. A mass of useful and suggestive material for such ceilings is furnished by the Plates of this Work. Designs for large and somewhat elaborate corners, with the junctions of border-lines, are given on Plates IX., XLV., and LXIV. These show the artistic manner in which the inner border lines are connected with the corner ornaments. Although it is not necessary that such corner ornaments should always be intimately connected with the border-lines, it is generally a desirable treatment. In Fig. 2, Plate LXIV., the corner assumes an almost independent character. When the ceiling is large the corner ornaments are of necessity far removed from each other, and something, of the same character as the corner is required to relieve the long stretches of the connecting border-lines. Suggestions for such intermediate ornaments are given along with the corners on Plates X. and LXIV. These may be introduced, singly, midway between the corners, when the ceiling is of moderate dimensions, or, in the case of a large ceiling, repeated several times between the corners. Primary and secondary intermediate ornaments may be used; the former in a central position between the corners, and the latter at intervals, or singly, between the corners and the central ornaments. On Plates VIII., XXXIV., XXXV., and LXXXVII., are given sixteen designs for corners which may be used for small ceilings or where corner-pieces of moderate size are desired. These designs, unlike those given on Plates IX., XLV., and LXIV., cannot be increased to anything approaching large dimensions without their members becoming too heavy. The size of the ceiling, the distance from the eye, and the system of colouring to be followed, must aid the judgment of the Decorator in this matter. Small corner ornaments are very useful when the ceiling is margined with a broad border of an ornamental character, or of a plain tint, different to that of the general surface, and separated therefrom by lines or some narrow band of simple ornament. The corners will, of course, be executed on the field within the margin.

The margin of a ceiling that is to be further ornamented should be of some severe pattern; of a fret character, after the designs on Plates II. and III.; of an interlaced type, after the designs on Plates XC. and XCI.; or of a plain ground stencilled at regular intervals with rosettes, in the manner indicated in the lower band of the design given on Plate XVIII. Designs for appropriate rosettes are to be found on Plate XXXI.

It is not always necessary to add a centre-flower to a ceiling, margined and cornered as above described, but when it is to be added, it should be designed in the same style as the corner ornaments, and to a corresponding scale. Designs suitable for centre-flowers will be found on Plates XVII. and LXV., whilst the designs which fill the octagonal panels on Plates XV., XXXIII., and LXII., are all appropriate for the same purpose. In all cases the marginal lines must be omitted. Instead of introducing a single centre-flower on the plain field of the ceiling, a powdering of small rosettes may be used with good effect: and in the case of a large ceiling, both the centre-flower and the powdering may be employed.

On Plate XLIX. is given a design for a flat ceiling in a Gothic style. A similar treatment can be adopted for one in any other style; and ample material exists in the Plates of this Work from which the Decorator can obtain all the details required.

As the structural details of Gothic open timber roofs vary so greatly, it is impossible to do more than give a few hints of general application in a Work like the present. All exposed timbers, such as beams, purlins, rafters, &c., may be decorated in two ways. Firstly, by being painted all over with appropriate colours and then further enriched with stencilled ornament; and, secondly, by being left in the natural wood and enriched with stencilled decoration. It is seldom necessary to decorate more than the lower or most prominent side of such timbers. On Plate LVIII. are given seven designs suitable for the faces of square timbers, when considerable richness is aimed at. The long narrow spaces between the rafters of a church roof may receive a plain tint, contrasting with the colours of the rafters; or may be grounded and then stencilled with a pattern of a simple or a rich character as circumstances may dictate. On Plate XLVIII. is given a full design, in which is shown the decorated faces of three rafters, with the spaces between them grounded with buff and stencilled with an elaborate pattern, of thirteenth century style, executed in two systems of colouring; and on Plate XLII. are two designs suitable for the same surfaces. Their narrow borders may be omitted if desired, for they are hardly necessary alongside decorated rafters. Two floral designs are presented on Plate LXXXVI.

On Plate LIX. will be found six suggestive designs for the decoration of the spandrels and other solid portions of roof principals. Such designs may be executed in dark colours upon light grounds or on the naked wood, or in light colours upon dark grounds or darkly stained wood. In the designs the arched border lines represent the coloured members of mouldings generally found on such roof timbers.

ADAPTATION OF THE DESIGNS TO PRACTICAL USE.

In selecting and arranging designs in this work for practical use, the following conditions needful to success should always be had in view:—That the designs brought together to form one decorative composition belong to the same style of ornament.—That the designs be suitably disposed in relation to one another, and also in relation to the size and height of the apartment for which they are to be used.—That the scale of several parts of which the general design is composed be well proportioned to one another.—That the colouring be so accommodated as to produce an effective and harmonious whole.

While these instructions, and the suggestions that follow, are quite unnecessary for the skilled Decorative Artist, there are many Practical Painters who will find them of much service.

Diagram Plates A and B are intended to show how designs on different Plates may be adapted to one another in respect of arrangement and scale of the parts.

Diagram Plate A shows a Wall Decoration in which designs on Plates XXXIX., LI., LVII., and XCII. are employed. The designs are here adapted to one another, but the colouring requires to be accommodated. The colouring of the dado (Plate LI.) and of the border above it (Plate XXXIX.) may be executed as shown on these Plates. The ground tint on the mass of the wall may be the same as the ground tint of Plate XCVIII., and the ground tint of the frieze a lighter shade of the same. The powdering

on the wall may be either in gold or of same colour and strength as the ground tint employed for the dado. If the powdering is carried out in gold, then the cresting may be in the colours shown on Plate LVII., but the colouring more tender and lighter; or the cresting may be rendered in a single colour, and that the colouring employed for the powdering, but considerably stronger. The plinth or skirting board may be maroon, same as hollow moulding of the cornice on Plate XCVI. A study of the various Plates will suggest a series of combinations of colour in which the design shown in diagram may be executed.

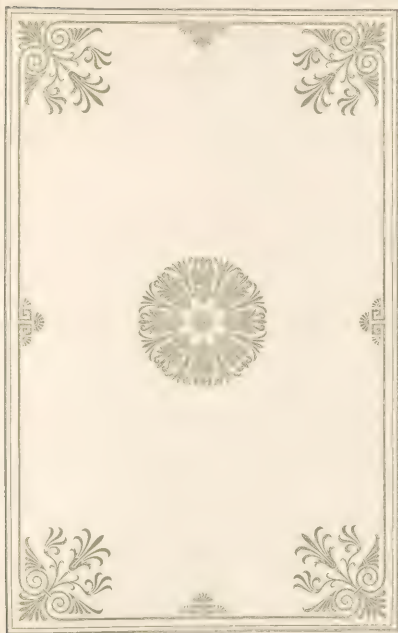
Diagram Plate B shows a Ceiling decorated from the designs on Plates X. and XVII. In this example the corner ornaments are made larger than what is usual, and ornaments are introduced as centres at each of the sides. By these means the ceiling decoration becomes a whole, and not merely a centre with four corners, as is very frequently the case. The ground of this ceiling may be the same as the buff ground of Plate XVII., and the ornaments entirely either of the paler green or of the paler brown used on the circular portion of that Plate. Or if greater richness and elaboration is desired, the whole of the colours on that Plate may be employed, the large corners and side centres being coloured in accordance with the colours of the circular centre. Alternatively it may be rendered in the colours of Plate LXIV., or those of Plate XV.

In neither of these diagrams is the usual plaster cornice shown. The cornice ought to be so coloured that it will serve to unite the colouring of the wall with that of the ceiling. The cornice should not appear as a distinct and separate member of the composition, nor yet as if attached to, and hanging from, the ceiling, as has been done not infrequently. See the remarks on pages 33 and 34.

Enough has now been said to open up, in a general way, the many uses to which the numerous designs on the hundred Plates of this Work may be put in all ordinary classes of decoration; so we may conclude by recommending them to the careful consideration of the Decorative Artist and all practical men interested in Ornament.



· XVII, I LVII, as a XVI adapted to the decoration of a Wall



PLATES.
WITH DESCRIPTIVE NOTICES.

PLATE I.

MOULDING ENRICHMENTS, IN DARK COLOURS ON MEDIUM GROUNDS IN THE GREEK STYLE

The seven designs given on this Plate are what may be called flat renderings of the moulding enrichments met with in Greek architecture. The designs are so treated as to produce, by means of flat stencilling or painting, the characteristics of the enrichments in their original forms. The Decorative Artist will readily see their utility for various purposes, and how they can be applied to perfectly flat surfaces and to plain mouldings of appropriate contours. In addition to the style of colouring shown on the Plate, all the designs are adapted for production in a single dark colour upon a light ground; or in gold or some light colour upon black or any dark-coloured ground.

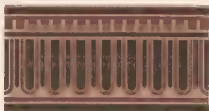


PLATE II.

BANDS OR BORDERS, IN DARK ON LIGHT AND LIGHT ON DARK COLOURS
--IN THE GREEK STYLE

No work professing to be a practical assistant to the Decorator would be complete without some characteristic designs of the fret class; accordingly, the present Plate has been given, containing the more uncommon treatments of the fret as adapted to bands and borders. Further examples, both simpler and more elaborate, will be found either separately or in conjunction with other ornaments on some of the following Plates. No special remarks regarding the colouring of the five designs on the present Plate are necessary.



PLATE III.

HORIZONTAL BANDS, IN TWO DARK COLOURS ON A LIGHT GROUND
IN THE GREEK STYLE.

On this Plate are given two rich fret designs for broad horizontal bands, the lower one of which is shown in two treatments. The upper design may be used for vertical bands or pilasters if the enrichments in the square spaces are turned to suit the direction of the band. The lower design, in both its treatments, is perfectly suitable for the margins of ceilings or the soffits of beams.

The designs do not require to be rendered in two colours, as shown in the Plate. A perfectly satisfactory effect can be obtained by either stencilling the ornaments in a dark colour upon a light ground, or in gold or any light colour upon black or any dark colour.



PLATE IV.

HORIZONTAL BANDS OR BORDERS, IN DARK COLOURS ON LIGHT GROUNDS
—IN THE GREEK STYLE.

Both the designs on this Plate are very suitable for all kinds of horizontal dividing bands, and for the band or border, on the upper edge of a plain or ornamental wall-dado. They may either be used for the division of a dark painted dado from a lighter tinted wall-surface over; or they may be executed under or over a projecting dado capping or moulding.

Under certain circumstances, and with the provision of appropriate angle pieces, both the designs may be used as borders to large panels or panel-like spaces on walls.

Both the designs may be executed in a single colour on a light ground, or in gold or some light tint on a dark ground. Such designs may be safely introduced up to a width equal to twice that on the Plate



PLATE V.

HORIZONTAL BANDS OR BORDERS, IN DARK COLOURS ON LIGHT GROUNDS IN THE GREEK STYLE

The two running designs on this Plate are suitable for horizontal and raking wall-bands, such as those required on the top of dados in halls, staircases, and passages. They are also suitable for bands dividing wall-surfaces which are covered with severe set patterns, in which horizontal and vertical lines predominate. The upper design, however, may be used along with wall-patterns in which inclined lines predominate; but in no such case should the lower one be so used, for its own inclined treatment would be certain to clash and disagree with the inclined lines on the walls.

Any of the systems of colouring mentioned in connection with the preceding Plates may be adopted in varying the designs now under consideration.



PLATE VI.

VERTICAL BANDS, IN RICH COLOURS AND GOLD--IN THE GREEK STYLE.

The large design on this Plate is suitable for an elaborate vertical band, or for a narrow panel or pilaster; when used for a panel, the border lines may be omitted, the mouldings of the panel taking their place. This design is quite appropriate for the soffit of a large rafter or raking beam; and in such a position may be stencilled in a single colour, light on dark or dark on light.

The four smaller designs may be used for countless purposes, either alone or in conjunction with other and more elaborate designs. They form appropriate ornaments for the soffits of square rafters and purlins, for bands round columns; for vertical and, occasionally, for horizontal and raking wall bands or borders; and for the hollow surfaces of mouldings. In some instances it may be found sufficient to use only one half of these patterns, retaining the full thickness of the central stem.

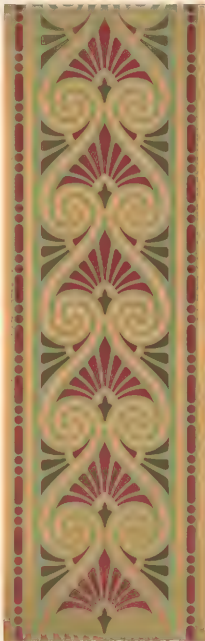


PLATE VII.

VERTICAL BANDS OR NARROW PANEL ORNAMENTS, IN THREE SHADES
OF ONE COLOUR—IN THE GREEK STYLE

The two elaborate designs on this Plate are suitable for broad vertical bands; for the soffits of raking beams; and for long, narrow panels, such as those sometimes introduced on the face of pilasters and other projecting vertical features. When employed for the last-named purpose, the Decorator will probably have to slightly modify the designs at the start and termination, so as to reconcile them to the definite lengths of the panels. Neither of the designs presents any difficulties in this respect.

These designs admit of any desirable system of colouring, from that shown in the Plate to the most elaborate polychromatic treatment. Executed in black on gold, or in gold on black, or some very dark ground, they will have an extremely rich effect.



PLATE VIII.

CORNER ORNAMENTS, IN A DARK COLOUR ON A LIGHT GROUND
—IN THE GREEK STYLE.

The four boldly treated designs on this Plate are suitable for the corners of large wall-spaces which are lined off as panels, or for the angles of true panels. When four of these designs are introduced, close together, in a small square, with the addition of a centre ornament, designed to accord, a treatment eminently adapted for the coffer of Greek ceilings is obtained. All the materials for the composition of such compound designs are given in the Plates of this Work; it is only necessary for the Decorator to use a little thought and ingenuity to develop them to suit his immediate purpose. It will be observed that one of the corners, when repeated four times from a single centre, forms a perfect circular enrichment, which may be used for the middle of a panel in which the corresponding corner ornament is introduced.



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PLATE IX.

ORNAMENTS FOR CEILINGS, IN DARK COLOURS ON LIGHT GROUND
—IN THE GREEK STYLE.

The two corner decorations presented on this Plate are suitable for flat ceilings, or large wall-surfaces which may be lined off in the form of panels or rectangular divisions, a mode of proceeding frequently followed in decorations in a Classic style. When great richness is desired, a fret or anthemion border may be carried round the ceiling or wall-space, and then the larger corner ornament placed within it, either close to its inner line or some distance away, as taste and circumstances may dictate.

Any system of colouring may be followed, for the designs are perfectly suitable for either a monochromatic or a polychromatic treatment.



PLATE X.

CORNER ORNAMENTS, SPECIALLY SUITABLE FOR THE DECORATION OF FLAT CEILINGS—IN THE GREEK STYLE

The two designs here given for large corner ornaments, with appropriate intermediate connections of the fret type, are perfectly adapted for the decoration of flat, plaster ceilings. The designs may be used of any size, from about three times that of the Plate up to 2 feet long, on the diagonal line; the intermediate ornaments being enlarged in proportion. The intermediate ornaments may, in long ceilings, be repeated at regular intervals between the corners.

The simplest treatment as regards colouring is given on the Plate, namely, a medium tint upon a very light ground; but these designs may be effectively rendered in two or three harmonious colours, with or without gold, according to the treatment of the adjoining cornice.

The designs are also suitable for the decoration of large panels, or spaces of walls treated to resemble panels; and admit of any system of colouring being adopted.

The designs are well adapted for stencilling, as very few ties are necessary,—indeed, with care, ties can be entirely dispensed with.



PLATE XI.

END ORNAMENTS FOR HORIZONTAL PANELS, IN GOLD ON DARK
GROUNDS, IN THE GREEK STYLE.

The four designs given on this Plate are intended for the ornamentation of narrow horizontal panels, or any narrow horizontal surfaces which may be surrounded by lines, such as the name-spaces over shop-fronts and the like. No special remarks concerning the designs themselves are necessary, for the practical Decorator will perfectly understand their utility and applicability, and can undertake any modification which they may require to adapt them for the work he has in hand.

Any monochromatic or polychromatic system of colouring may, of course, be adopted



PLATE XII.

PANEL ORNAMENTATION, IN DARK COLOURS ON A MEDIUM GROUND
--IN THE GREEK STYLE

The design given on this Plate is for a complete vertical panel or pilaster face. It is suitable for such flat surfaces of almost any proportions, for instance, it may be applied to a short panel, such as that shown, or to the tall face of a pilaster, where the height may be ten times the width.

Either the bottom or top designs may be used for the ornamentation of the ends of long horizontal panels, or for the soffits of broad beams. The Decorator will, however, readily discover the many uses to which such designs lend themselves. Any system of colouring, monochromatic or polychromatic, may be employed according to circumstances.



PLATE XIII.

PANEL ORNAMENTS, IN GOLD ON DARK GROUNDS—IN THE GREEK STYLE.

The two lower designs on this Plate are suitable for the bottom of long and narrow vertical panels or projecting pilasters, whilst the two upper designs are equally suitable for narrow vertical and for horizontal panels. In the latter case, the ornaments should be placed at both ends of the panels.

These designs may be tastefully carried out in two dark colours, or in a single dark colour, upon a light tinted or gold ground, in the manner shown in other Plates of this Work. In using two colours upon a light ground, the rule of employing the darkest colour for the leading forms of the designs must be observed.



PLATE XIV.

PANEL DESIGN IN RICH COLOURS ON A MEDIUM GROUND
—IN THE GREEK STYLE.

The design given on this Plate is suitable for the decoration of upright panels of almost any proportions, that is, of height in proportion to width. The treatment is one that must occupy nearly the entire width of the panel; but it does not matter, in the artistic point of view, how far the plain surface of the panel is carried above the ornament. Although the design has not the same vigorous appearance when laid on its side as it presents in its vertical position, it may be used for the ends of long horizontal panels, either set on edge, as over shop-fronts, or in the soffits of large beams, in ceilings or elsewhere.

Such a design admits of a great variety of colour treatments, either in dark colours upon light grounds, or in gold or light colours upon dark grounds. In the ordinary Etruscan colouring, as given in Plates IV. and XIX, it would have a perfectly satisfactory effect.



PLATE XV.

OCTAGONAL COFFER OR PANEL DESIGNS, IN DARK COLOURS UPON LIGHT GROUNDS—IN THE GREEK STYLE

The principal designs given on this Plate are adapted for the decoration of octagonal surfaces, such as the coffers or panels of ceilings, or octagonal panels generally. The star forms given in the two semi-squares are after ancient Greek designs for the decoration of square coffers.

Any system of colouring may be adopted for the designs on this Plate, from the simplest treatment of two shades of the same colour light on dark or dark on light up to the richest polychromatic treatment, in which the positive colours and gold are freely introduced. Such designs are always effective in the Etruscan colouring, as mentioned in the preceding description of Plate XIV. or in the colouring of the following Plate.



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PLATE XVI.

SQUARE COFFER OR PANEL DESIGNS, IN DARK COLOURS UPON LIGHT GROUNDS IN THE GREEK STYLE

The designs given on this Plate are suitable for the decoration of square coffers of ceilings and for square panels in any position.

The remarks passed upon the colouring of the designs on the preceding Plate are in all respects applicable to those now under consideration. It may here be pointed out that when rich colours are used, it is always desirable to apportion the most advancing or forcible ones to the leading forms of the designs; and special care must be taken to use gold (when along with bright colours) in such subordinate details as to look well when viewed both in shade and in reflected light.



PLATE XVII.

CIRCULAR COFFER OR PANEL AND SPANDRIL DESIGNS, IN DARK
COLOURS ON LIGHT GROUNDS—IN THE GREEK STYLE.

The main design on this Plate is suitable for the decoration of a large circular panel or coffer; and, without its border, it is appropriate for the centre-piece of a flat ceiling. Suitable corner ornaments to go along with this centre-piece will be found on Plate X.

On the present Plate are also given two small corner-pieces or spandril designs, which may be used along with the circular panel, or separately on any suitable surfaces. The one at the right-hand corner accords best with the central design.

The remarks passed on the colouring of the designs on the two preceding Plates should be referred to here, as they apply in every sense to the colour treatments of the present designs.



PLATE XVIII.

FRIEZE OR CRESTING, IN DARK COLOURS ON A LIGHT GROUND
IN THE GREEK STYLE

The design given on this Plate is suitable for the decoration of the frieze of an entablature, or for the so-called frieze of a room. Its light and evenly-distributed treatment renders it capable of being produced satisfactorily on a large scale. When applied to the frieze of an entablature, the anthemion and scroll design should alone be used; the lower band of circular flowers being either entirely omitted or applied to the upper fascia of the architrave. The entire design is suitable for the frieze of a room, or for an important cresting band in any position. The anthemion and scroll portion is well adapted for the decoration of the large cove of a cornice, or the cyma-recta of a Greek entablature. Any system of colouring may be adopted according to the taste of the Decorator.



PLATE XIX.

CRESTING, IN TWO COLOURS ON A LIGHT GROUND
—IN THE GREEK STYLE.

The design given on this Plate is of the anthemion type, treated so as to be suitable for a cresting or narrow frieze enrichment upon a flat wall; and also for the ornamentation of the lower part of a large cove of a ceiling, the cavetto of a cornice to an apartment; a cyma-recta of a projecting cornice, such as that of a shop front or large piece of furniture; and an echinus or ovolo when of the refined, Greek form. When used on the above-named mouldings, the lower fret band shown in the Plate should be omitted and the anthemion enrichment alone applied.

The colouring here given is characteristic of the common source from which this type of ornament is derived—the ancient Etruscan pottery—but much richer colours may be adopted when circumstances dictate them. Such patterns are very tasteful and effective, when, as in the case of projecting mouldings (cyma-recta and ovolo), they are rendered in gold upon black or dark-coloured grounds. For the ornamentation of the cavetto, such a pattern is most effective when executed in a dark tint or tints upon a light ground, as in the Plate. When great richness of effect is desired, the cavetto may be gilded entirely, and the design applied in black or some rich dark colour.

Designs of this light and elegant character can be used in almost any scale, according to the requirements of the work, without any danger of their becoming vulgar.



PLATE XX.

WALL PATTERN IN MEDIUM COLOURS ON A LIGHT GROUND
—IN THE GREEK STYLE

The "brick" or "masonry pattern" given on the present Plate is suitable either for the decoration of large surfaces of wall, or for the dados or lower portions of walls only. When used for the former, its colour treatment should be of a simple and retiring character, never heavier nor richer than that of the Plate, whilst it may be kept very much quieter as a general rule. When used for dados, the design may have considerable strength of colouring, and may be applied in gold alone, or in gold and rich colours, on dark grounds. It will, of course, look well when executed in Etruscan colours, such as those in Plates V, XII, and XIV.

When used as a dado pattern, the design will very seldom be larger than twice the scale given on the Plate; but for a large wall-surface it may be increased to three and four times the scale.



PLATE XXI.

WALL PATTERN, IN RICH COLOURS ON A LIGHT GROUND
-IN THE GREEK STYLE.

The design on this Plate illustrates a Classic treatment of the "masonry pattern," which is highly suitable for wall-surfaces where great richness is required. Patterns of this class commend themselves for the decoration of dados or the lower portions of walls of halls, staircases, and large corridors, especially of important public buildings. Although the present design is both rich in treatment and colouring it does not follow that this class of wall pattern must necessarily be elaborate or polychromatic; indeed, the design given would have a perfectly satisfactory effect executed in a single colour of medium strength upon a light ground, in a single dark colour on a medium ground, or in a single colour of medium strength upon a dark ground. The ordinary Etruscan colouring—black, dull red, and deep buff—would produce a good effect in well-lighted situations.

For all ordinary purposes the pattern may be used of twice the size given in the Plate; but for the walls of a large public building, or when large surfaces have to be covered, the pattern may be developed to three times the size.



PLATE XXII.

DIAPER PATTERN, IN MEDIUM COLOURS ON A LIGHT GROUND
—IN THE GREEK STYLE.

The design given on the present Plate is suitable for the decoration of wall-surfaces, panels, &c. It admits of development to any desirable scale, and can be executed in any system of colouring. For large wall-surfaces the pattern may be stencilled in a single colour on a light ground, the colour being only a few tones darker than the tint of the ground, with a perfectly satisfactory result. When a greater degree of richness is desired two harmonious colours may be used, as shown on the Plate. Two stencils will in this case be necessary. For small and very rich works the pattern may be carefully stencilled in black, or some dark colour, upon a gold ground, or in gold upon a dark ground.



PLATE XXIII.

HORIZONTAL BANDS OR BORDERS, IN DARK COLOURS ON LIGHT
GROUNDS—IN NEO-GREC STYLE.

The two designs given on the accompanying Plate are suitable for all kinds of horizontal bands, and for the bands or borders on the upper edge of plain or patterned ceilings or similar surfaces of walls. Either of the designs may be used as bordering round soffit or ceiling panels, only requiring corner-pieces, which the Decorator can easily develop to suit the borders. The lower design in the Plate may also be applied vertically, and, accordingly, it may be used for bordering vertical panels or wall-spaces. Omitting the small scroll or ornament, this design may be employed for the decoration of the soffit of beams or arches.

Both designs may be executed in a single colour, dark on a light ground, or light on a dark ground.



PLATE XXIV.

HORIZONTAL BANDS OR BORDERS, IN DARK COLOURS ON LIGHT
GROUNDS—IN NEO-GREC STYLE.

The designs on the present Plate are suitable for wall bands or borders, for the ornamentation of horizontal fascias, the banding of columns, the sides of beams and the like. They are specially adapted for the borders along the upper edge of dadoes or horizontal divisions of walls; and in such a position would artistically divide a dark-coloured dado from a plain or simply decorated, light-coloured wall over.

Any system of colouring can be used in these bands, as the surrounding decorations may dictate. They would look well in gold upon black or any very dark ground, or in black on a gold ground. The latter treatment would prove both rich and refined.



PLATE XXV.

CRESTINGS OR HORIZONTAL BORDERS, IN RICH COLOURS ON LIGHT
GROUNDS—IN NEO-GREC STYLE.

On the present Plate are given two designs for crestings or horizontal borders. When used for the latter purpose, lines must be added above the ornamental portions to define the width of the borders. The designs, however, are specially suited for crestings, and as such should be executed in the manner shown without upper boundary lines. The narrow patterned borders underneath the crestings proper give the required support, and serve as bold defining lines between the coloured surfaces above and below the crestings. The ground colours of these defining borders will in all cases be dictated by the colours of the dado or lower part of the wall, which, of course, will in all cases be darker than the colours used for the upper part. These designs are also suitable for the decoration of the cavettoes of cornices of apartments. The lower one may be used, in a large scale, for the decoration of coves of ceilings, only requiring a suitable corner ornament to be designed to accord with it.

Any system of colouring, monochromatic or polychromatic, may be followed in rendering the crestings here given.



PLATE XXVI.

CRESTINGS OR HORIZONTAL BORDERS, IN RICH COLOURS ON LIGHT
GROUNDS—IN NEO-GREC STYLE

All the remarks on the designs on the preceding Plate are applicable to those given on the Plate now under consideration. The upper design may be used, in a large scale, for the decoration of coves of ceilings, requiring only a corner-piece to be designed to fit the angles of the coves.



PLATE XXVII.

PANEL DECORATIONS, IN RICH COLOURS ON LIGHT GROUNDS
—IN NEO-GREC STYLE.

On this Plate are given two designs for the lower portion of vertical panels, in a free treatment of the Greek style. When the simpler design is used, the upper part of the panel may be left quite plain, the border lines alone being carried round; but should corner-pieces be required, appropriate designs will be found on Plates XXXIV. and XXXV. When the more elaborate design is adopted, the interlaced fret corners which form part of it may appropriately be repeated in the upper corners; or richer corners may be selected from those given on the above-named Plates. Any monochromatic or polychromatic system of colouring can be adopted.



PLATE XXVIII.

PANEL ORNAMENTS, IN GOLD ON A DARK GROUND
—IN NEO-GREC STYLE.

The designs given on this Plate are suitable for the decoration of door or other vertical panels. In addition to the chief ornament, which is suitable for the lower part of a panel of any proportions, fret corner-pieces and two intermediate pieces are given. In the case of a large oblong panel, the chief ornament may occupy a central position on the lower side and the corner-pieces may be put at all the four corners. The intermediate pieces may be used as taste may direct.

Ornaments of this type executed in black or some dark colour, may be adopted for the decoration of panels of pitch pine or any other light wood, varnished or French-polished; the effect is that of inlaid-work. Plain wood furniture decorated in this simple manner has a tasteful and refined character.

For this class of ornamentation the stencils must be most carefully and accurately cut, and they must be used with the finest ground paint, rather thick and hard drying. A perfectly sharp and solid result should be arrived at, or the value and beauty of the treatment is sacrificed.



PLATE XXIX.

PANEL DESIGN, IN DARK COLOURS ON A LIGHT GROUND
—IN NEO GREC STYLE

The design given on the accompanying Plate presents a mixture of Greek and Egyptian feeling, a union which, under skilful treatment, is attended with pleasing results. The design now under consideration is very suitable for vertical panels, and on account of its light and graceful character, may be produced up to a very large scale on wall-panels or spaces.

Any colour treatment may be adopted so long as the tints used are perfectly refined and harmonious. When the design is produced on a moderate scale it may be in gold only on a dark ground, as in the preceding Plate. Black on a gold ground will also have a good effect.



PLATE XXX.

VERTICAL BANDS OR BORDERS, IN DARK COLOURS ON GOLD GROUND
IN NEO-GREC STYLE.

The designs given on the present Plate are suitable for vertical bands or borders, or for narrow vertical panels or pilaster strips. The design on the left side of the Plate may, in its present treatment, be used also as a horizontal band or border only requiring the stars in the subordinate division to be slightly turned. This design admits of being doubled on its stem, producing an effective treatment of double width. The star edging may be repeated or altogether omitted.

The design on the right of the Plate must be used vertically. The introduction of Egyptian feeling, perfectly admissible in Neo-Grec designs, is obvious in this composition. The same feeling may be observed in the panel design given in the preceding Plate.



PLATE XXXI.

ROSETTES, IN DARK COLOURS ON A MEDIUM GROUND
—IN THE NEO GREC STYLE

The six designs given on this Plate are suitable for the decoration of small circular panels or coffers, for the centres of large and elaborate compositions, or, repeated at regular intervals, for the enrichment of vertical or horizontal fasciae.

These Rosettes may be executed either in a single colour or gold, or in any desirable variety of colours, according to taste or the requirements of the Decorator. The treatment here given may be accepted as one for ordinary use.

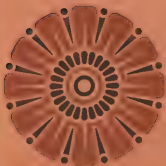


PLATE XXXII.

SQUARE COFFER OR PANEL DESIGNS IN GOLD ON DARK GROUNDS
—IN NEO-GREC STYLE

The two designs given on this Plate are suitable for the decoration of square coffers of ceilings, or for square panels in any position, vertical, raking, or horizontal, or in the soffits of arches.

They are here given in gold upon dark grounds, but any system of colouring may be adopted; for instance, the colouring of the following Plate, or that of Plates XIV., XV., and XVI. Let the same principles as regards the apportionment of the more forcible colours be followed here as in the Plates just mentioned. See the remarks on Plate XVI.



PLATE XXXIII.

OCTAGONAL COFFER OR PANEL DESIGNS, IN MEDIUM COLOURS ON
LIGHT GROUNDS IN NEO-GREC STYLE.

The two principal designs on the present Plate are adapted for the decoration of octagonal surfaces, such as coffers of ceilings and panels in any position. They are also suitable for centre-pieces of square, octagonal, or circular ceilings. Two simple designs based on the square are also furnished, which may be found suitable for a variety of purposes.

Although a rich polychromatic treatment has been followed in this Plate, the designs are perfectly suitable for the simplest and quietest monochromatic treatment—light colour upon a dark ground, or dark colour upon a light ground. Gold on dark grounds may also be used, as in the preceding Plate.



PLATE XXXIV.

CORNER ORNAMENTS, IN DARK COLOURS ON MEDIUM GROUNDS
IN NEO-GREC STYLE.

The four designs given on this Plate are suitable for the corners of panels, wall-spaces, divisions or coffers of ceilings, &c. For large panels they may be repeated at the four corners, or in the case of vertical panels of moderate size they may be used for the upper corners only, associated with such designs as appear on Plate XXVII.

Any system of monochromatic or polychromatic treatment may be adopted for these designs



PLATE XXXV.

CORNER ORNAMENTS, IN DARK COLOURS ON LIGHT GROUNDS
—IN NEO-GREC STYLE.

The four designs given on this Plate are a continuation of the series of corner ornaments commenced on the preceding Plate. The brief remarks passed on the previous set apply equally to the set now given.



PLATE XXXVI.

WALL-PATTERNS, IN DARK COLOURS ON A LIGHT GROUND
—IN NEO-GREC STYLE

The two designs on the present Plate are for the decoration of walls immediately over dados of some dark tint, either plain or ornamented with diaper-work. The designs are in the nature of crestings, but are carried to so great a height on the wall as to become wall-patterns. They may, in ordinary cases, extend to the height of three or four feet above the top of the dado; and when the wall is high they may be carried out on a much larger scale. Both the designs may be placed close to the upper edge of a dark dado, or they may have a border or band between them and the dado.

Any system of monochromatic or polychromatic colouring may be adopted as circumstances dictate. Colourings similar to that given on the Plate are generally effective.



PLATE XXXVII.

WALL-DIAPER IN ANALOGOUS TINTS ON A LIGHT GROUND
—IN NEO-GREC STYLE.

The design given on this Plate is generally suitable for wall decoration. When executed in one medium tint upon a light ground, it may be carried all over a wall surface, but when treated in the manner shown in the Plate, it is more suitable for dados or the lower portions of walls. This design may be carried out in two tints, in the manner shown in Plate XXII, the flats and dividing lines being in a tint somewhat deeper than that used for the scroll-work. Other and more elaborate systems of colouring will suggest themselves to the practical Decorator.



PLATE XXXVIII.

ENRICHMENTS FOR MOULDINGS, IN DARK COLOURS ON LIGHT GROUNDS
IN MEDIAEVAL STYLE

The six designs given on this Plate are flat, decorative renderings of the characteristic enriched mouldings met with in the leading styles of Mediaeval Architecture. The two upper designs are taken from the ROUND BILLET MOULDING, as met with in Binham Priory, Norfolk, and the SQUARE BILLET MOULDING, as found at St. Augustine's, Canterbury. The elaborate ZIGZAG MOULDING which follows is a rendering of the fine enriched example in Lincoln Cathedral. All the above are characteristic Norman mouldings.

The central design is Early English in style, and shows the characteristic DOG-TOOTH and TREFOIL ENRICHMENTS, as met with in Lincoln Cathedral and numerous other buildings.

The fifth design represents the BALL-FLOWER ENRICHMENT, the characteristic ornament of the Decorated style, as if placed in a deep hollow. This simple ornament can only be rendered in a very stiff, conventional fashion.

The lowest design is of the Perpendicular style, presenting a succession of square FOUR-LEAVED FLOWERS, so frequently found in the wide and shallow hollows of the mouldings of this late period.

Any system of colouring may be followed in executing these six conventional mouldings.

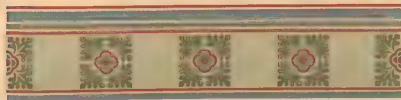


PLATE XXXIX.

HORIZONTAL BANDS OR BORDERS, IN DARK COLOURS ON
MEDIUM GROUNDS—IN THE MEDIEVAL STYLE.

The two designs given on the present Plate are of an open character, and are highly suitable for the horizontal banding of walls, decorated with a "masonry pattern," or some equally open treatment, and for the upper bordering of dados of plain tints, or of some simple diapered or powdered decoration. These designs are appropriate for both ecclesiastical and civil buildings. When either of the bands are used for raking lines, it will only be necessary to treat their small battlemented margins to accord with the angle. Their present vertical lines must remain vertical, whilst all their present horizontal lines may take the angle of the rake. No further alterations will be necessary.

Any quiet and refined system of colouring may be used in these designs.



PLATE XL.

BANDS, IN RICH COLOURS ON A LIGHT GROUND--IN THIRTEENTH
CENTURY FRENCH GOTHIC STYLE.

The two boldly treated bands given on this Plate have been suggested by the admirable and uncommon carvings on the exterior of the Cathedral of Laon, in France. The treatment presented is probably the richest desirable, but it is by no means the only suitable one. Both the bands may be executed in a single colour upon a ground tint—light colour or gold upon a dark ground, or dark colour upon a light ground. The border lines may, in either case, be of a different colour to the enrichment; and the ground within the lines may be different from the general wall colour. These designs are suitable for both domestic and church decoration.



PLATE XLI.

BANDS AND BORDERS IN DARK COLOURS ON LIGHT GROUND
IN THE MEDIEVAL STYLE

The three designs for bands or borders given on this Plate are careful developments of mediæval originals, and are highly characteristic of early Gothic art. They are perfectly suitable for everyday use by the Decorator either in ecclesiastical or civil buildings, being devoid of any symbolical significance. As they are best rendered in a single colour—dark on a light ground, or light on a dark ground—and present no difficulties to their production by means of stencilling, they commend themselves to the practical Decorator. As the designs are full of detail, and evenly balanced throughout, they admit of being used in large sizes, even up to one foot in width. In elevated positions on church walls they may exceed this dimension.

The designs may all be used for horizontal, vertical, raking, or curved bands; and will be equally effective in all treatments.



PLATE XLII.

VERTICAL BORDERS OR BANDS, IN DARK COLOURS ON LIGHT GROUNDS
-IN THE MEDIAEVAL STYLE

The two designs given on the present Plate are suitable for broad, vertical wall-bands, and also for the decoration of the soffits of pointed arches. In the latter case, the designs must ascend from the springing line on each side, and meet together at the point or apex of the arch. Care should be taken to secure an artistic junction, by arranging the wavy lines so as to meet at a crossing or linked point; when such is done the small spaces on each side of the apex-line can be easily filled in with leaves, etc.

There is another use to which such designs may be put in Church Decoration. In open timber roofs it is very usual to find the spaces between the rafters of both the nave and aisle divisions finished with plain plaster-work. These spaces are usually about twelve or fourteen inches wide, and admit of decoration by stencilling with most satisfactory results. The designs now under review are perfectly suitable for this purpose, and may be applied with or without their narrow borders. When the rafters are surrounded the spaces are not necessarily white; the designs may be made bolder. When a light and quiet effect is desired, the designs may be stencilled in a tawny-yellow upon a light buff, vellum-coloured, or white ground; but any system of colouring can be adopted according to circumstances.



PLATE XLIII.

FIG. 1. DECORATION, IN DARK COLOURS ON A MEDIUM GROUND
—IN MEDIEVAL STYLE.

The rich design given on the accompanying Plate is intended for the decoration of the lower part of a vertical panel. Although the margin lines are carried square across the top of the design, it does not follow that quadrangular panels are necessary, on the contrary, panels having arched or cusped heads would accord better with the design. The dimensions of the Plate rendered it impossible to show an arched or cusped panel of proper proportions. The design would have a good effect repeated on the ground spaces of a Gothic wall arcade, the margin lines being carried round the arched heads. Any system of colouring may be adopted, and only a single colour—dark on light or light on dark ground—may be used if desired. Gold on a dark-coloured ground would be most effective.



PLATE XLIV.

LARGE CRESTING, IN RICH COLOURS ON LIGHT GROUND IN THE MEDIEVAL STYLE

The design on the present Plate is for a cresting ornament suitable for the upper edge of a wall-dado of a dark colour, and when the wall-surface over is of a plain light tint. In very elaborate systems of decoration, such a cresting may be applied above a broad and rich wall-band, or for the ornamentation of a large and open cavetto in a cornice. It is also suitable for a cresting over a moulded cornice, being executed on a flat face of the necessary depth for its reception.

Any monochromatic or polychromatic style of colouring may be adopted according to the general scheme of the decoration



PLATE XLV.

CORNER ORNAMENTS SPECIALLY SUITABLE FOR THE DECORATION OF FLAT CEILINGS—IN MEDIAEVAL STYLE

The two designs given on the accompanying Plate are intended for large corner ornaments, adapted for the angles of flat plaster ceilings. They may be carried out to any size proportionate to the dimensions of the ceiling; but when anything above two feet long, on the diagonal line, is required, the lighter design given in the upper corner of the Plate should be preferred, and especially if the corner ornament is to be produced in dark or full-toned colours.

The simplest treatment as regards colouring is given on the Plate, namely, a medium tint upon a light ground; but a much richer system of colouring may be adopted if desired. Where the ceiling is dark in its ground tint, the corners may be executed in light colours or in gold, with perfectly satisfactory results.

The designs, when of small dimensions, may be used for panels, wall-spaces, and several other purposes.



PLATE XLVI.

ORNAMENTS FOR PANELS, IN DARK COLOURS ON A LIGHT GROUND
—IN MEDIAEVAL STYLE.

On the accompanying Plate are given eight designs for corners and two designs for intermediate ornaments, all of which are suitable for panels, or wherever lines at right angles seem to call for some description of junction of an ornamental character. Characteristic designs in the three periods—Early, Middle, and Late Pointed—are given.

Although but two colours besides the ground have been used on the Plate, a polychromatic treatment may be followed if desired.



PLATE XLVII.

SQUARE PANEL DESIGNS, IN DARK COLOURS ON LIGHT GROUNDS
—IN MEDIEVAL STYLE.

The six designs given on this Plate have been suggested by bosses, of the Late Pointed period, which exist in the timber roofs of the churches of All Saints, Evesham, and St. Mary, Bury St. Edmunds. The designs have been modified to adapt them for a flat colour treatment. Although shown on the Plate in the form of panel decorations, the designs are suitable for the bosses of flat painted ceilings of the class illustrated by Plate XLIX. They are also suitable for patera enrichments in large open hollows in Gothic cornices. For *freer* floral designs of the same class see Plate LXXXIII.

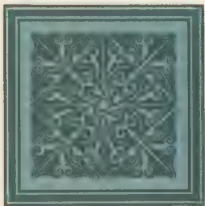


PLATE XLVIII.

ROOF OR CEILING DECORATION. IN MEDIUM COLOURS ON A
LIGHT GROUND IN MEDIAEVAL STYLE

The designs given on this Plate are intended for the decoration of church roofs or ceilings. In open timber roofs it is a common custom to show the under surfaces of the rafters, the spaces between them being plastered to receive some sort of decoration. The designs here given are for the decoration of both the faces of the rafters and the spaces between them. The polychromatic treatment is one which has a very rich and refined effect, and is suitable for a building which is moderately lighted. From the monochromatic treatment, given as an alternative, it will be seen that the design is perfectly adapted for application in a single colour or tint: and for all ordinary work this simpler style will be found to be preferable.

Although the rafters are shown patterned on the Plate, it is not necessary that they should receive any decoration. They may be left in the natural wood, whilst the spaces between them are decorated.

In some cases the rafters, along with the plaster-work between them, are painted a uniform light tint, commonly vellum, or some other tint slightly removed from white, and upon this decorations in colours or in monochrome are executed. In such cases the faces of the rafters may be clearly marked by boundary or border lines, and relieved by simple stencilled patterns in quiet neutral colours.

The two designs given on Plate XLII. are also suitable for the decoration of spaces between rafters; and their borders may be omitted except where great richness is aimed at.



PLATE XLIX.

FLAT CEILING COMPOSITION, IN MEDIUM COLOURS ON A LIGHT GROUND
-IN MEDIAEVAL STYLE.

On this Plate is given a complete composition for the decoration of a flat ceiling, in which there are no structural ribs or projections of any description. The surface is divided into square compartments by ornamental bands, which take the place of ribs; whilst the square ornaments at the junctions of the bands take the place of architectural bosses. When the ceiling has structural ribs, dividing it into square panels or coffers, the designs introduced in the squares on the present Plate may be used for those panels or coffers, whilst the mouldings of the ribs should be harmoniously coloured and relieved with gilding. Ceilings of this class are suitable for both ecclesiastical and domestic buildings.

Any system of colouring may be adopted, from a quiet monochrome to the richest polychromatic treatment. The treatment on the Plate may be looked upon as a medium one.



PLATE L.

PATTERNS FOR COLUMNS, IN DARK COLOURS ON LIGHT GROUNDS
—IN MEDIÆVAL STYLE

The two designs given on the present Plate are characteristic thirteenth-century diaper patterns, suitable for the decoration of circular pillars or for flat wall-surfaces.

Although more than one colour is used on the Plate, both the designs may be executed in a single colour—dark on light ground, or light on dark ground. The ground tints may be varied by filling in the quatrefoils and crosses with a tint different to that adopted for the general ground.

When great richness of effect is desired, and columns of small dimensions are to be decorated, the designs may be stencilled in black or some very dark colour upon a gold ground.



PLATE LI.

A WALL PATTERN, IN DARK COLOURS ON A LIGHT GROUND
—IN MEDIEVAL STYLE.

Simple "masonry patterns" were great favourites with the Decorators of the Middle Ages; and, where a light system of wall decoration is required, nothing can be more appropriate or of a better character, architecturally considered. The design given in this Plate is so treated as to break up, as much as possible, the severity of the joint lines. It is suitable both for domestic and ecclesiastical buildings. In the former it is appropriate for the walls of halls, staircases, and corridors; and in the latter it may be carried over all the wall-spaces not occupied by other decorations. Such a design looks best when it extends above a dado of some dark colour, either plain or ornamented. In fact, it is very rarely, if ever, advisable to use uniform masonry patterns from floor to ceiling. But one in a deep, quiet colouring may be used as a dado, whilst another of a light treatment and colouring may surmount it. In all cases a band of some appropriate design must divide the upper and lower portions of the wall. A flowing design forms a pleasing contrast to the severity of the masonry patterns.

The design in the present Plate may be used in a single colour on a ground tint—dark on light or light on dark.



PLATE LII.

WALL PATTERN, IN A DARK COLOUR ON A LIGHT GROUND
IN MEDIÆVAL STYLE

All the remarks passed upon the design on the preceding Plate are applicable to that on the present Plate. The delicate scroll treatment here given was a great favourite with the Artists of the thirteenth and fourteenth centuries, and several original examples have been preserved on the walls of churches. Many have disappeared under whitewash, never to be recovered save in an injured and disjointed state; and other fragments have given way under the blows of the "restorer," until their place knew them no more. Care has been taken to present in the design under consideration all the grace, simplicity, and spirited quaintness which characterized the best mediæval work of the class. Perhaps no class of design is so difficult to "hit off;" everything depending on the spirited quaintness and graceful lines of the details.



PLATE LIII.

DIAPER PATTERNS, IN DARK COLOURS ON LIGHT GROUNDS IN MEDIEVAL STYLE

The two designs given on the accompanying Plate are suitable for the decoration of walls where a rich and light effect is desired. They can be executed up to almost any size consistent with the size and position of the wall-space to be covered. They are well adapted for the decoration of church walls where about three times the height here given would be a suitable scale for ordinary work. Such designs have a satisfactory appearance when executed above a dado or lower wall-surface of some plain dark colour.

Either of the diapers may be used for the decoration of circular pillars.

The designs may be rendered in a single colour if desired.



PLATE LIV.

WALL PATTERNS, IN DARK COLOURS ON LIGHT GROUNDS
—IN MÆDIEVAL STYLE.

The designs given on this Plate are after modes of treatment which were in favour with French artists of the thirteenth and fourteenth centuries. They form very characteristic and effective diaper patterns, of a light and free style, highly suitable for wall-surfaces either of ecclesiastical or of civil buildings.

Any system of colouring may be followed, and the designs may be executed in light colours upon dark grounds. The fields of the quadrangles and quatrefoils may be of different colours to the general grounds.



PLATE I.V.

ORNAMENTAL FORMS FROM TEXTILE FABRICS OF THE FIFTEENTH AND SIXTEENTH CENTURIES

The forms given on this Plate have been selected from the rich patterns of the silk and gold textile fabrics which were largely used by the wealthy classes in the fifteenth and sixteenth centuries, for articles of costume and ceremonial hangings. They have been chosen on account of their intrinsic beauty and value to the Ornamental Artist. The they illustrate a plying cut, which remarkably fine silk with silver threads the celebrated For

In the hands of this description of ornament may be poses, whilst the may be rendered, eling, recommends of the House Decor- bllishment of walls,

When employed such as the walls of halls, staircases, &c., it should be executed in soft and low-toned colours, in two shades only—the ground and the pattern—for instance a quiet buff or light tawny yellow upon a vellum or cream-tinted ground. The pattern should be stencilled in "flat colour" upon paint of a semi-gloss, when the result has much the appearance of brocaded satin. We have used diapers of this description under the treatment just mentioned with the happiest results.

When employed for dados, or small surfaces such as panels, a much richer system



count of their in- their suggestive mentist and Decora- class of ornament shown in the accom- is taken from a re- damass, interwoven which once adorned tony Collection

a skilful designer repeating or diaper used for many pur- use with which it- ffectively, by stan- it to the attention- rator for the em- panels, and dados

for large surfaces,

of colouring may be adopted, and two or more colours may be applied, by party-stencilling, to bring out the design. A good effect is produced by stencilling in black or some deep rich colour upon gold, or in gold upon a black or richly coloured ground

In designing patterns of this class every care should be taken to so construct them as to render very few ties necessary in the stencils. Many designs of a simple character may be produced in which ties can be entirely omitted; of course this saves much labour, and secures a better and more uniform effect

Plate 53



PLATE LVI.

BROCADE WALL PATTERNS, IN DARK COLOURS ON A MEDIUM GROUND
—IN LATE MÆDIEVAL STYLE.

The two wall patterns given on this Plate are in the style of late mediæval brocades. They are highly suitable for the decoration of wall-spaces or panels where great richness is desired. In church decoration, they would be suitable for the lower portions of chancel walls, the backgrounds of arcades, and other surfaces of moderate dimensions. Any scale up to four times the size given on the Plate may be adopted, and any system of colouring may be followed. In polychromatic treatments such as those shown, the gold may give place to any harmonious colour. Both the designs can be stencilled in one colour, dark on a light ground, or light on a dark ground.



PLATE LVII.

CRESTINGS, IN DARK COLOURS ON LIGHT GROUNDS
—IN LATE MEDIÆVAL STYLE.

The four designs given on the accompanying Plate are derived from characteristic cresting enrichments found in the richest examples of Late Pointed English architecture. On the Plate they are rendered in the necessarily flat treatment, but all the peculiar spirit of the original architectural details is retained. Such suggestive studies as these, are of great value to the Decorative Artist; and have never before been so conventionalized for his use in the true, flat decorative treatment. The designs are for crestings in any position; and with the addition of a bold coloured line above them, they may be used as horizontal bands or borders. Any system of colouring may be adopted, to accord with the surrounding decorations.



PLATE LVIII.

DECORATIONS FOR RAFTERS, PURLINS, AND BEAMS OF ROOFS AND CEILINGS—IN MÆDIAVAL STYLE

The seven designs given on this Plate are intended for the decoration of the soffits or under sides of wooden rafters, purlins, or beams, as usually employed in the construction of open timber roofs and ceilings. All the designs are shown upon coloured grounds, but, with slight modifications in treatment as regards colour, they may be executed directly upon the surface of the wood, which is commonly varnished. The wood when cleanly dressed and varnished forms an agreeable ground for the ornamentation. When oak is used it will be left unvarnished; and the colours employed upon the natural tawny or light brown ground of the wood should be of effective tints, associated with black and gold. When the timbers are chamfered or beaded, gold or bright colours may be confined to such members; and when the edges of the timbers are left square, lines of bright colours may be used to define them. Quiet and low-toned colours should be employed in the ornamental designs.



PLATE LIX.

DECORATIONS FOR SPANDRILS AND TIMBER ROOF, IN COLOURS ON
VARIED GROUNDS IN MEDIÆVAL STYLE.

The series of designs given on the present Plate are for the decoration of spandrils, and the sides of the curved portions of open timber roofs, such as are found in churches and large halls in the Gothic styles. The designs illustrate the most correct and characteristic treatments for roofs of the Late Pointed styles, after the interesting example at *Langley Church, Suffolk*. The designs may be executed either on coloured grounds, as shown on the Plate, or, in appropriate colours, directly on the natural wood—light on dark, or dark on light. The curved lines of the designs represent arrangements of colours for simple mouldings, when there are any. Where no mouldings exist these coloured lines may be omitted.



PLATE LX.

BANDS OR BORDERS, IN DARK COLOURS ON LIGHT GROUNDS
-IN THE ITALIAN RENAISSANCE STYLE

The three designs given on the present Plate are for wall-bands, or borders on the upper edge of plain or patterned dados or similar surfaces of walls. All the designs may be used for rich borderings round vertical or horizontal panels, only requiring corner-pieces, which the Decorator can easily design to suit the borders.

Any system of colouring may be adopted for these borders. They would have a rich effect if executed in gold on any very dark-coloured ground.



PLATE LXI.

CIRCULAR OR CURVED BANDS OR BORDERS, IN RICH COLOURS
ON LIGHT GROUNDS—IN FREE RENAISSANCE STYLE.

The four designs given on this Plate are adapted for borders to circular panels or spaces; for the decoration of archivolt; and for bands on the wall-surface outside of semicircular or segmental arches. The two designs which have their members detached and radiating are only suitable for a circular or semicircular treatment; but those of a spiral and wreath-like design can be used in straight lines with equally good effect, and either vertically or horizontally.

Almost any system of colouring may be adopted in these designs, according to the treatment of the rest of the decorations with which they are associated.



PLATE LXII.

PANEL OR COFFER DECORATIONS, IN DARK COLOURS ON LIGHT GROUNDS IN THE ITALIAN RENAISSANCE STYLE

The principal designs given on the accompanying Plate are intended for the rich decoration of square and octagonal panels or coffers. The octagonal design is also suitable for the centre feature of a ceiling; and may be carried out on a large scale, the uniform disposition of its ornamental features rendering enlargement to almost any extent possible, and with a satisfactory result. The two small designs which fill up the Plate are simple corner ornaments in the same style as the large designs.

Any monochromatic or polychromatic system of colouring may be adopted for these designs. When very rich effects are desired, the designs may first be stencilled in flat colours, and subsequently hatched or shaded by hand. As in every design in the Work, stencilling may be abandoned, and the designs outlined by pouncing and afterwards filled in by free brush-work. When the designs are finished by outlines, the breaks between the different details, so necessary in flat colouring, may be filled up.



PLATE LXIII.

CORNER ORNAMENTS FOR PANELS, ON LIGHT GROUNDS
—IN FREE RENAISSANCE STYLE.

The six corner ornaments which are given, full size, on the present Plate, are suitable for the panels of doors, or small panels of any class. When the fields of the panels are of moderate size, and the mouldings round them are lined with gold, the outer line of the designs now under consideration may be omitted, and the corners brought to about $\frac{3}{4}$ -inch distance from the inner edge of the mouldings.

All the ornaments may be executed in any colour or arrangements of colours taste or circumstances may direct, or they may be rendered in gold or in light colours on dark grounds.



PLATE LXIV.

CORNER ORNAMENTS, SUITABLE FOR THE DECORATION OF CEILINGS
IN FREE RENAISSANCE STYLE.

The designs on this Plate are intended for the decoration of flat, plaster ceilings. The narrow, outside, bands should be executed a few inches from the edge of the cornice; and the corners and intermediate ornaments should be stencilled at a suitable distance from the bands. Although all are shown on the Plate in one tint upon a light, uniform ground, any style of colouring may be adopted, and the scrolls and foliage may be delicately shaded with good effect. The remarks passed on Plate X may be referred to, for they are generally applicable in the present case, especially with reference to the employment of the designs for panels and large wall-surfaces, and their production by stencils.



PLATE LXV.

RADIATING ORNAMENTS, IN A DARK COLOUR ON A LIGHT GROUND
—IN FREE RENAISSANCE STYLE

The eight designs on this Plate are suitable for panels or spaces of geometrical forms. The four designs at the corners are appropriate for circular or octagonal spaces, the two intermediate, large designs are intended for hexagonal spaces; and the two small ones are for square spaces. All these radiating designs when of small size may be used for many purposes, alone or in conjunction with other ornamental forms; and when large are suitable for the centres of ceilings which have no enrichments in relief. The larger designs here given accord in general style and treatment with the corner ornaments on the preceding Plate. When used together, on one ceiling, a similar colouring should as a rule be adopted—to secure a harmonious effect.



PLATE LXVI.

PANEL ORNAMENTATION, IN BLACK ON A GREY GROUND
—IN THE RENAISSANCE STYLE

The design given on the accompanying Plate is for a complete vertical panel. Although here shown applied to a short panel, the design is perfectly suitable for the ornamentation of the lower part of tall panels, or for such surfaces as those presented by pilasters or narrow projecting features.

The design is shown in black on a grey ground, a treatment very suitable for the panels of doors—any dark colour may be substituted for the black—but it may also be executed in black on gold, or in any dark colour on a lighter ground or in any light tint on a darker ground.



PLATE LXVII.

PILASTER ORNAMENTATION, IN DARK COLOURS ON A LIGHT GROUND
—IN THE RENAISSANCE STYLE

The designs given on the accompanying Plate are suitable for the decoration of the faces of pilasters, or any narrow flat projections, such as are frequently constructed in internal walls to carry beams. They are also suitable for narrow vertical panels in any position. The left and central designs are not of a repeating character, being practically the lower or starting portions of designs which may be continued to any desired height by the addition of ornament of a similar character but continually changing in disposition. Great freedom can be taken in this class of Renaissance design, and only a very slight feeling of connection between the succeeding groups is necessary. Grotesque treatments of animals and birds may be introduced at will, along with vases, medallions, festoons, heraldic devices, monograms, and, indeed, almost anything which can be turned to ornamental account.

The design on the right is of a simple, repeating character; and, accordingly, may be used for a pilaster, narrow panel, the soffit of an arch or raking beam, or for a vertical wall band.

Any system of colouring may be adopted for the designs given on this Plate.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

PLATE LXVIII.

WALL PATTERN, IN DARK COLOURS ON A LIGHT GROUND
—IN RENAISSANCE STYLE.

As remarks, respecting the general utility and application of the class of wall pattern given in the present Plate, have been already passed in the descriptions of Plates XX., LI, and LII, it is unnecessary to reiterate them here.

The "masonry" or "brick pattern" given in the Plate now under review is simple and light in treatment, and highly suitable for the decoration of walls of entrance halls, staircases, and corridors. When a very quiet or low-toned effect is desired, the entire design, including the joint lines, may be executed in a single colour, darker, or lighter than the ground-colour of the wall. A warm medium brown on buff, or a tawny yellow on a cream or vellum tint, will produce a refined and pleasing effect. In the generality of cases, the design may be carried out at about twice the size shown on the Plate; but in very large buildings a larger scale may be adopted. The light and open character of the ornament permitting considerable enlargement



PLATE LXIX.

WALL PATTERN, IN DARK COLOURS ON A LIGHT GROUND
—IN RENAISSANCE STYLE.

The design given on the present Plate is for the decoration of a wall-surface by stencilling. It should be carried out on a large scale, due regard being paid to the dimensions of the wall-surface to be covered, and its general distance from the eye. The most suitable size for ordinary work may be taken at three times that of the design on the Plate. Although a rather light system of colouring is here given, the design may be executed in the darkest and richest tints. The pattern may be either lighter or darker than the ground.



PLATE LXX.

BANDS OR BORDERS, IN GOLD ON DARK COLOURED GROUNDS
—IN THE JAPANESE STYLE

Probably no race of Decorative Artists, not excluding the Greeks, has shown greater partiality for ornament of the fret class than the Japanese: certainly none have used it in greater variety or in greater profusion in their purely decorative art works. On the present Plate are five highly characteristic examples of fret bands or borders; and of a kind that will be found very suitable for every-day use by the Decorator. The more elaborate designs have never before appeared in any European publication; and they are highly suggestive, as showing how fret designs, of a free and detached character, lend themselves to an association with conventional designs of a floral kind. Any system of colouring may be used in these designs; but black on gold, or gold on black or some very dark colour, are the systems most characteristic of Japanese art taste.



PLATE LXXI.

FRET DIAPERS, IN GOLD ON DARK GROUNDS
—IN JAPANESE STYLE

Japanese artists very frequently introduce diaper patterns, of the style illustrated in the present Plate, in their decorative works. They sometimes use such Fret Diapers, covering an entire field alone, or as a ground pattern for other designs, and at other times in irregular masses, in the manner shown in Plate LXXVIII.

Considerable variety obtains in the diaper patterns based on the fret; but the four given in this Plate, and that in Plate LXXVIII., may be accepted as the most pleasing and useful found in Japanese works. Such patterns can, of course, be executed in any style of colouring; dark on light, or light on dark colours.



PLATE LXXII.

DIAPER PATTERNS. IN DARK COLOURS AND GOLD
—IN JAPANESE STYLE.

The two simple and useful diapers given on this Plate have been carefully rendered from original Japanese works. They are characteristic specimens of the regularly repeating class of Japanese diapers. Such patterns are frequently found in the decorations of pottery, lacquer, metal-work, and textile fabrics.

The designs, as rendered in the present and following Plate, will be found suitable for many purposes. They are well adapted for dados and fillings for panels of moderate dimensions.

The diapers, although shown with a vertical treatment on the Plate, are probably more pleasing when executed in a horizontal manner.

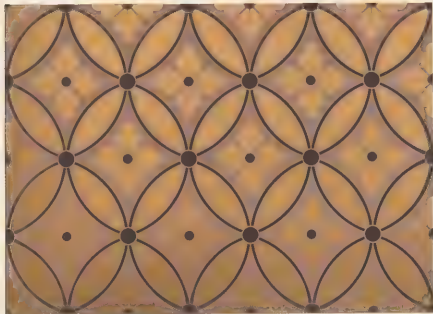
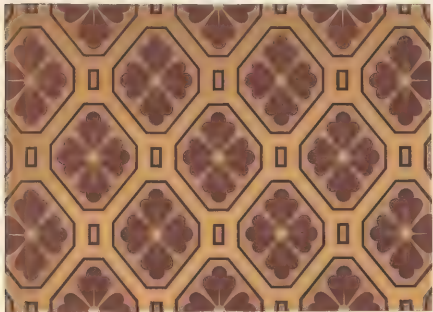


PLATE LXXIII.

DIAPER PATTERNS, IN GOLD ON DARK GROUNDS -IN JAPANESE STYLE

The two designs given on this Plate are similar in treatment to those on the preceding Plate, and are also derived from original Japanese decorative works.

The modes in which the diapers are rendered in gold and colours have a very rich effect, and are highly characteristic of Japanese decorative art, but such rich and expensive modes are by no means essential. Such patterns may be executed without gold and in the simplest colour treatments with good results. When very quiet effects are required the entire patterns may be executed in a single tint slightly darker than the ground. In such cases the effect is heightened if the ground is finished with a gloss or semi-gloss, and the patterns stencilled on in a mat colour. Of course such designs may be rendered in light colours on darker grounds and, when carried out in a small scale, will always look well in gold on a black ground, or black on a gold ground.



PLATE LXXIV.

DIAPER PATTERNS, IN GOLD AND COLOURS ON LIGHT GROUNDS
—IN JAPANESE STYLE.

The two diaper patterns given on the present Plate are developed from original Japanese designs. That on the left is a shell-formed diaper, of bamboo stems and leaves, detached, in the favourite fashion of the Japanese decorators. The portions executed in gold may be executed in green, brown, or any quiet colour. The design on the left is a diaper formed of grasses as if blown by the wind, an idea frequently met with in Japanese decorative art. Here the gold may be substituted by colour, such as a warm brown or dull red. Both these designs are suitable for wall-spaces or panels.

These diapers will suggest others of a kindred character, in which other conventionalized natural forms can be introduced.



PLATE LXXV

IRREGULAR POWDERING, IN RICH COLOURS ON A BLACK GROUND
—IN JAPANESE STYLE

The Japanese decorative artists delight in powdered ornament, and that of a class and mode of disposition but little known in western art. In western art the system of regular distribution may be said to be universally adopted, although during the last few years, owing to acquaintance with Japanese methods and treatments, considerable license has been taken by our designers in this direction. Contrary to our traditional notions, the Japanese artist almost invariably practises irregular disposition with regard to the designs which fall under the class of Powderings. The unvarying success which attends all his efforts in this direction is quite noteworthy. Not only does he dispose his Powderings irregularly and erratically over a field, but he diversifies, both in size and design, the Powderings themselves. The present Plate shows all these methods.

In decorating surfaces by hand, the Japanese artist invariably endeavours to avoid repetition of the forms or the regular disposition of his Powderings; but, of course, in such things as wall-papers, stamped or stencilled leathers, and textile fabrics, a certain repeat more or less remote, must of necessity exist. Further examples of characteristic Powderings will be found in Plates LXXVII. and LXXVIII.

Any system of colouring may be adopted for the class of design illustrated by the present Plate. Gold only on black or very dark-coloured grounds, or black on gold, will have a very good effect.



PLATE LXXVI.

WALL PATTERN IN GOLD AND COLOURS ON A LIGHT GROUND
—IN JAPANESE STYLE.

The design given on this Plate is an illustration of how characteristic Japanese structural forms can be arranged after the fashion of the traditional masu-ry pattern. Here the bamboo has been introduced to form the joint-lines, and the foliage in the oblong spaces whilst the central crest—the Kikumon—has been inserted to impart both character and vigour to the composition. The design under consideration would be very suitable for the decoration of halls and staircases, preferably over a dark wall of a plain colour or of some simple Japanese paper.

The design will doubtless suggest many other treatments of conventional foliage and floral forms to the Decorative Artist.

The semi-crest may be executed in any colour, instead of gold, which for ordinary work, would prove too expensive.

The design should be executed about twice the dimensions given on the Plate.



PLATE LXXVII.

IRREGULAR POWDERING, IN GOLD AND DARK COLOURS ON A MEDIUM GROUND—IN JAPANESE STYLE

Irregularly disposed floral powderings of more or less elaborate character are met with in almost countless variety in the decorative and ornamental artworks of the Japanese. Examples of somewhat elaborate and highly characteristic treatments are supplied by this and the following Plate. In these examples the studied freedom and irregularity so much affected by Japanese artists are clearly displayed. In works of this class, and especially those executed by hand, repetition and measured division of parts are strictly avoided. It is difficult to discover the principles on which the Japanese designers work, if, indeed, they can be said to work on any defined principles in such designs as those now under consideration. We are strongly inclined to think that they depend entirely upon that inborn taste and judgment of the eye which appear to serve them at every turn, far better, indeed, than the teaching of the Schools assists us under similar conditions.

The powdering of peony flowers and leaves disposed, irregularly, upon a plain field, illustrates the simplest treatment of floral powderings, although the powderings themselves are, in the present case, somewhat elaborate. When extreme variety is desired, different flowers or floral sprays may be introduced, imparting a pleasing change both in form and colouring.



PLATE LXXVIII.

IRREGULAR POWDERING, IN GOLD AND COLOURS IN JAPANESE STYLE.

The remarks made on the design on the preceding Plate apply in all essential points to the design given on the present Plate.

The design under consideration consists of large and elaborate powderings of chrysanthemum flowers and leaves, displayed on different grounds, and with alternating powderings of quatrefoil medallions with the same flower. The entire composition is strikingly characteristic of Japanese decorative art. If desired, the diaper background may be carried over the entire field, both the free and medallion powderings being laid on it, as shown on the left-hand portion of the Plate.

Any system of colouring polychromatic or monochromatic, may be adopted for such powderings.



PLATE LXXIX.

POWDERING, IN RICH COLOURS ON A GOLD GROUND
IN THE JAPANESE STYLE

The design on the present Plate is highly characteristic of Japanese art taste both in the form and disposition of its elements. The two devices introduced are the KIKU-MON and KIRI-MON, the Imperial crests of Japan. The former is derived from the chrysanthemum flower, and the latter from the leaves and flowers of the *Panlounia imperialis*, or *Kiri* of Japan. Both these forms are held in high estimation by the Japanese artists; and no work giving any idea of Japanese Decorative Art would be in any way complete without them. The overlapping treatment and the irregular disposition of the powdering are in strict accord with the canons of Japanese art.

Any system of colouring may be adopted in rendering this or any other design of the class.



PLATE LXXX.

STUDIES OF THE ROSE, CONVENTIONALIZED.

The central design on this Plate consists of a large rose with a radiating treatment of leaves and buds; all so disposed as to make the design suitable for a square panel or ceiling coffer. If the buds are enlarged and carried further from the centre, the composition will assume a circular outline, and become suitable for round panels. On the left-hand corner, above the central design, is another favourite conventionalized treatment of the rose, with three orders of petals; this is quite suitable for insertion, in place of the stiffer rose, in the centre of the leaves and buds, but to prevent a somewhat awkward effect the petals should number eight instead of seven. When the general treatment of the composition does not call for an even number, it is always advisable to adopt an uneven number of petals, preferably five or seven. The remaining designs on this Plate are derived from the rose, and are free treatments, of nine and twelve petals in each order. These will be found useful for many decorative purposes.



PLATE LXXXI.

HORIZONTAL BORDERS, IN LOW TONED COLOURS ON LIGHT GROUNDS
—IN THE CONVENTIONAL FLORAL STYLE

The two designs in the present Plate are well adapted for dado borders, or for any description of horizontal band. They are suitable for both civil and ecclesiastical buildings which are not in a severe Classical style. Any monochromatic or polychromatic system of colouring may be adopted in addition to that shown in the Plate



PLATE LXXXII.

BANDS OR BORDERS, IN MEDIUM TINTS ON A LIGHT GROUND
—IN THE CONVENTIONAL FLORAL STYLE

The two designs for bands or borders given in this Plate, illustrate two artistic treatments highly suitable for running bands, either horizontal or vertical. The lower design in the Plate is equally well adapted for vertical and horizontal positions. Both the designs are strictly conventional, and cannot be said to follow closely any natural flowers.

Such designs are suitable for monochromatic treatment, only requiring to be well pronounced by a decided contrast to the ground tint.



PLATE LXXXIII.

SQUARE PANEL DESIGNS, IN DARK COLOUR ON LIGHT GROUNDS
IN CONVENTIONAL FLORAL STYLE.

The six designs given on the present Plate are intended for the ornamentation of square panels of small size. The more solid designs may be used as bosses in painted ceilings; and all the designs may be introduced as patera enrichments. For remarks on these uses see the Description of Plate XLVII.

All these designs may be executed in any single colour if desired.



PLATE LXXXIV.

CRESTINGS, IN DARK COLOURS ON LIGHT GROUNDS
—IN CONVENTIONAL FLORAL STYLE

The designs on this Plate are suitable for crestings of moderate size or for narrow frieze decoration. When used for the latter purpose, they may be produced by parti-coloured stencilling, subsequently touched up by hand or outlined in soft brown. A cold, graduated, pale blue will, in such a case, form a good background. The treatments of the designs have been purposely kept of the simplest character. The *Convolvulus* and *Jasmine* are the plants conventionalized.



PLATE LXXXV.

WALL PATTERN, IN DARK COLOURS ON A LIGHT GROUND
IN CONVENTIONAL FLORAL STYLE.

The design given on the accompanying Plate is for the decoration of the upper space of a wall over a dado of some dark tint. The general remarks passed on the two designs on Plate XXXVI. are applicable to the design now under review, and may be referred to with advantage.

The design comprises the bulrush and iris, both of which have a stiff vertical habit and slender graceful leaves. Plants of this character lend themselves best to the treatment illustrated. Lilies, sunflowers, tulips, poppies, corn, and grasses are amongst the most suitable plants for such stiff wall-patterns, and lend themselves to some pleasing combination, both in forms and colouring. When a polychromatic treatment is adopted, the colouring should be suggested by the natural objects, but the bright tints of nature should, like the forms of the plants, be conventionalized in all cases.



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PLATE LXXXVI.

DESIGNS FOR VERTICAL PANELS OR PILASTERS, IN COLOURS ON
LIGHT GROUNDS—IN CONVENTIONAL FLORAL STYLE.

The flowers which are conventionalized in these designs are the single rose and the marguerite. As rendered on the Plate, in colours, the designs may be used for long, narrow, vertical panels; for the faces of pilasters or flat projecting surfaces; for the soffits of arches or raking beams; or simply for vertical bands. When developed to a large size, and stencilled in a quiet colour upon a light ground, these designs are well suited for the decoration of the spaces between the rafters of church roofs. The designs, although not exclusively mediæval in style, are in perfect keeping with Gothic architecture of the Middle and Late Periods. Perhaps the best treatment for church ceilings is light gold colour or tawny buff on a pale straw or cream tint. This, with the rafters accentuated in low-toned colours, such as chocolate, sage green, and brick red, with a sparing use of black and white, produces a very refined and artistic effect.

Such floral designs, however, admit of an almost endless variety of treatments according to the uses to which they are put by the Decorator. Stencilling in broken colouring is most suitable for this class of designs; and when skilfully executed with appropriate tints the result is most pleasing, closely approximating to hand painting.



PLATE LXXXVII.

DESIGNS FOR CORNER ORNAMENTS, IN DARK COLOUR ON
A LIGHT GROUND—IN CONVENTIONAL FLORAL STYLE.

The four designs given on this Plate are conventional renderings of the rose, thistle, lily, and chrysanthemum. Although they are here produced in a single dark colour upon a light ground, the Decorator can use them in the same system of colouring as that which obtains in the preceding Plate, or in the one which follows.

The designs are suitable for the angles of large panels, divided wall surfaces, or ceilings; but the experienced Decorator will put them to many uses which need not be mentioned here; and he will also find them effective in many and varied systems of colouring.



PLATE LXXXVIII.

MASONRY WALL PATTERN, FOR ENTRANCE HALLS, STAIRCASES, AND
CHURCH WALLS—IN CONVENTIONAL FLORAL STYLE.

The design on this Plate is a free treatment of the severe mediæval "brick" or "masonry pattern;" and presents the balance of ornament and ground which is most pleasing in this class of work. In such patterns executed in various colours it is advisable to retain a large proportion of ground in each division entirely free of ornament, and to so dispose the ornamental forms as to relieve the severe lines or joint-work without impairing the distinctness.

The present design is perfectly suitable for execution, by stencilling, in one colour only, and it may be produced in either a dark colour on a light ground or a light tint upon a dark ground, with a satisfactory effect in both cases.

When a specially tasteful result is aimed at, the leaves should be stencilled in browns and greens irregularly graduated, and the roses in slightly broken colours.



PLATE LXXXIX.

WALL-PATTERN, IN GOLD ON A DARK GROUND—IN THE
CONVENTIONAL FLORAL STYLE.

The design given on the present Plate is of the "shell-diaper" class, suitable for the stencilled decoration of walls. The Lily and Crown filling-in is of an emblematical character, and, accordingly, the entire design may be looked upon as semi-ecclesiastical. The lily is the emblem of purity, and both it and the *fleur-de-lys* crown are attributes of St Mary the Virgin. Such a diaper would, therefore, be highly appropriate for the decoration of Churches dedicated to St Mary, or for the decoration of Lady Chapels.

The treatment in this design will suggest many modifications to the mind of the Decorative Artist; and he will find it easy to adapt many flowers as fillings. The rose, thistle, chrysanthemum, marguerite, fuchsia, single dahlia, anemone, passion flower, and other flowers which are simple, distinctly formed, and have small and well-shaped leaves, are all suitable.

Any system of colouring may be adopted—monochromatic or polychromatic—according to the taste of the designer or the nature of the surrounding work; but it would be well to bear in mind, that as a severe conventional treatment of the flowers must be observed, so must the colour treatment be consistent and strictly conventional.



PLATE XC.

HORIZONTAL BANDS OR BORDERS, IN DARK COLOURS ON GOLD GROUNDS

The three interlaced bands or borders given on this Plate are suitable for almost any purpose, and for the decoration of buildings of any ordinary style of architecture, being of no pronounced style themselves. The whole are well adapted for wall bands or dado borders; but the upper and lower designs may be applied to the soffits of semicircular arches, beams, and margins round ceilings.

Any system of colouring may be adopted, and the patterns can be rendered in monochrome, with the exception of the half flowers in the central design, in dark colour upon light, or light colour upon dark grounds.



PLATE XCI.

VERTICAL OR HORIZONTAL BANDS OR BORDERS,
IN DARK COLOURS ON A GOLD GROUND.

The two designs given on this Plate are suitable for bands, borders, and narrow panels in a vertical or horizontal position; and they are likewise well adapted for the soffits of arches, the soffits of beams, and for the margins of flat ceilings. They are more generally useful from the fact that they have no pronounced architectural or decorative style. By a fold-over doubling of the foliated portion of the left-hand figure, with or without the star edging, a broad and very rich vertical band may be produced. Any system of colouring, monochromatic or polychromatic, may be adopted.



PLATE XCII.

POWDERINGS, IN GOLD ON DARK GROUNDS.

The four simple designs given on the accompanying Plate are suitable for the powdered ornamentation of wall surfaces or the fields of panels. Probably no system of flat surface decoration is more simple or more easily and quickly executed by means of stencilling than that known as powdering. When the designs are in themselves pleasing, and are placed at just the proper distances apart, to avoid crowding on the one hand, and a sparse appearance on the other, the general effect is perfectly satisfactory. With the exception of the cross powdering, all the designs are of a purely ornamental character, but in decorative works it is always desirable to use powderings which have some sort of meaning or expression. Thus, monograms, heraldic devices, or emblems, treated in an artistic manner, are always good and appropriate; indeed, such objects afford an excuse for using a powdering where, at first sight, a more elaborate system of decoration may seem imperative. The cross and crown powdering is an example of a symbolical treatment, suitable for ecclesiastical work. The three remaining designs have small intermediate powderings which may be omitted if preferred; but such secondary forms are often very effective, imparting variety and richness without crowding.

Any system of colouring may be adopted, from a quiet monochromatic one to the richest polychromatic. Of course, in the case of symbolical and heraldic designs the colouring is frequently compulsory.



PLATE XCIII.

ORNAMENTS FOR PANELS, IN COLOURS ON MEDIUM GROUNDS

The three designs given on the accompanying Plate are suitable for the decoration of panels or any vertical panel-like spaces. They are intended to occupy, as a general rule, central positions, with the ground all round them, as indicated on the Plate, but when the panel is narrow and very high the designs may be placed near to the bottom. The central design, however, as its vase has no stand, is better adapted for a central position. The central design is Neo-Grec in style, whilst the two lateral designs are free in style, and, accordingly, well adapted for general use. Any system of colouring may be adopted for these designs. When executed on black or very dark grounds, they will look well in gold only.



PLATE XCIV.

HERALDIC POWDERINGS, IN GOLD AND COLOUR

The Eagle and Griffin powderings given on this Plate show the most spirited manner of treating heraldic or symbolical creatures in flat colour, and by the aid of stencilling. For the purpose of powdered decoration it is always desirable to treat bird and animal forms in a highly conventional manner, making them as spirited as possible, whilst carefully retaining the leading characteristics of the natural or chimerical creatures.

Any system of colouring may be adopted when the animals or birds are not directly borrowed from armorial bearings. For instance, if a Lion Rampant is used for the decoration of any Scottish national building, it should unquestionably be rendered in gules (red) on a gold or gold-coloured ground: but it would be quite correct to use it for the sake of form alone, and to execute it, upon any coloured ground, in a tint slightly lighter or darker than the ground. Heraldic laws would not apply to it in such a case.



PLATE XCV

ARCHITECTURAL ORDER, CONVENTIONALLY RENDERED, IN DARK COLOURS
ON A LIGHT GROUND—IN NEO GREC STYLE.

The design given on this Plate is a conventional and flat rendering of an architectural composition known as an "Order," comprising column with base and capital, and entablature formed of architrave, frieze, and cornice. Although the design is an original invention, it clearly shows the Decorative Artist the method of producing, on the flat, such an architectural composition from any antique model. In such a purely decorative and conventional rendering, all ideas of light and shade are put on one side, although by a judicious use of advancing and retiring colours, the artist can accentuate the salient, and throw back, or, as it were, into shade, the subordinate features or details.



PLATE XCVI.

ARCHITECTURAL ORDER, CONVENTIONALLY RENDERED, IN DARK COLOURS
ON A LIGHT GROUND—IN NEO-GREC STYLE

The design on the accompanying Plate is another conventional rendering of an architectural Order; and all the remarks passed on the design on the preceding Plate are applicable to the one now under consideration, and, accordingly, may be referred to with advantage.

A good and legitimate use may be made of such conventional and expressive architectural designs in the decoration of large flat wall-spaces; and, if properly coloured, they will not clash with the true architectural features in their neighbourhood. As they in no way attempt to appear anything but what they are, and neither give the effect of relief, nor produce any perspective effect, they cannot be classed as shams or apologies. Being simply painted decorations they cannot offend, unless, indeed, they are badly designed or crudely coloured. In their colour treatments there is a wide field for the taste and ingenuity of the Decorative Artist.



PLATE XCVII.

PILLARS, ARCH MOULDINGS, AND STRINGS, CONVENTIONALLY RENDERED,
IN DARK COLOURS ON LIGHT GROUND—IN MEDIAEVAL STYLE.

The present Plate presents conventional designs for three bases, three capitals, three strings, and three arrangements of arch-mouldings. All are so treated as to convey a graphic idea of the true architectural details, whilst they are admirably suited for flat painting and mural decoration. The designs given may be used for such features as arcades and canopies, often introduced in church decoration. The left-hand design is after English Early Pointed work, whilst the remaining two designs are derived from French Mediaeval architecture. The capitals of the latter are represented as having square abaci.

It will be observed that the bases are expressed by being rendered as it were in vertical section, a method best calculated to convey a good idea of the correct architectural treatment. The same remark applies to the abaci of the capitals. A study of this Plate will enable the artist to render with ease any style of capital or base he may find it necessary to represent.

Any system of colouring may be followed, but a polychromatic one, as on the Plate, is most to be recommended.



PLATE XCVIII.

FINIALS AND CROCKETS, IN DARK COLOURS ON A LIGHT GROUND
—IN MÆDIÆVAL STYLE.

The series of designs given on this Plate illustrates the flat or conventional treatment of the architectural details known as finials and crockets, which is necessary for flat wall-decoration. The models on which the designs are based are chiefly of French origin, of the Middle Period of Mediæval architecture.

The Decorative Artist, with these examples before him, will have no difficulty in developing further designs from any original finials or crockets in stone or other materials which may strike his fancy.

Any harmonious system of colouring may be adopted as the nature or surroundings of the work may dictate.



PLATE XCIX.

FINIALS AND CROCKETS, CONVENTIONALLY TREATED IN THE MEDIÆVAL STYLE

The series of designs given on the present Plate shows the correct conventional manner of representing finials and crockets derived from the three periods of English Gothic architecture—Early Pointed, Middle Pointed, and Late Pointed. The large central composition represents the upper part of a gablet, of Early Pointed style, with its finial, crockets, mouldings, and filling. The finial may be used entire, or, when a smaller finial is required, the portion above the ball may alone be taken. The finial and crocket on the left of the Plate are in the Middle Pointed style; and those on the right are in the Late Pointed style. From the designs given on this Plate the Decorative Artist will be able to render in the true conventional and flat manner any variety of finial or crocket met with in English Mediæval architecture.

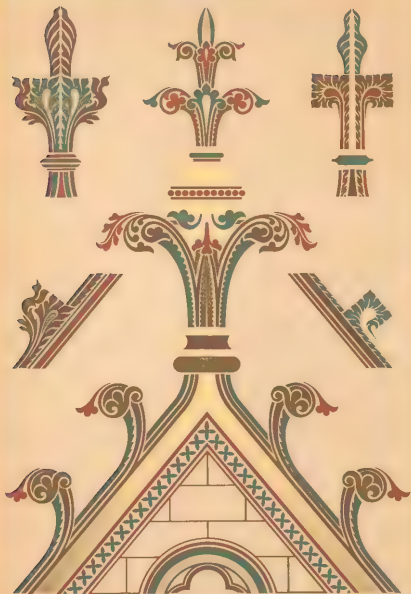
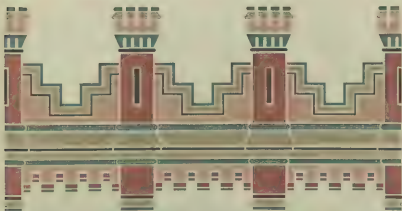


PLATE C.

BATLEMENTED CORNICES, CONVENTIONALLY RENDERED —IN MEDIÆVAL STYLE

The four designs given on the accompanying Plate illustrate the correct method of rendering the Gothic battlemented cornice, in flat colours, for wall decoration. Such designs are very suitable for the upper edge of decorated wall-surfaces, giving them a decided finish, and so separating them either from plain or differently treated surfaces above. If the designs are executed at the top of a wall they give the effect of a rich cornice, although no projecting mouldings or true architectural cornice may exist. For this latter purpose the three upper designs are the best suited. The lowest design is well adapted for the dividing cornice between a lower and an upper wall-surface.

Any system of colouring may be adopted according to the requirements of the decorative scheme.

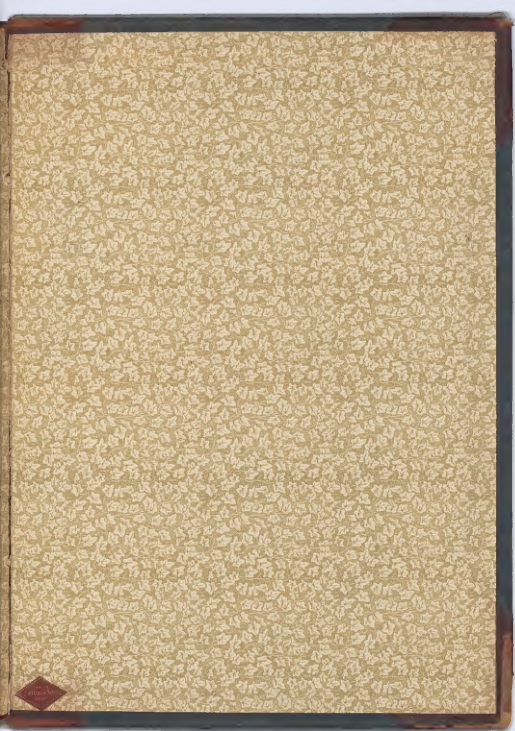




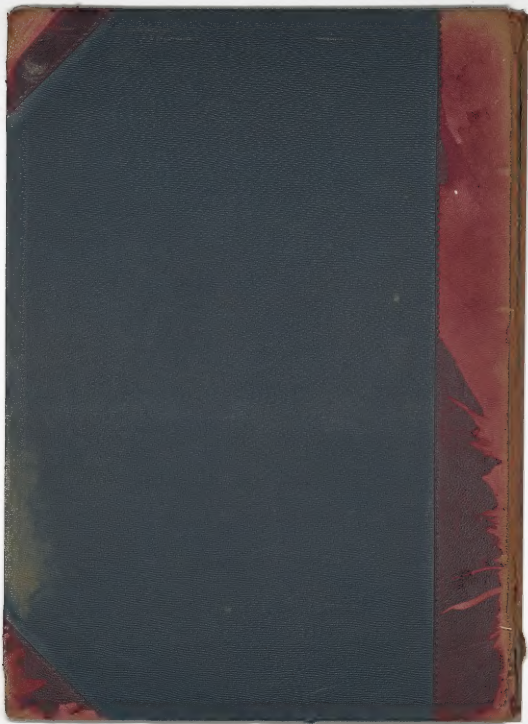
The Radio
IN
RADIO
CABINETS.

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